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PARALLELS BETWEEN DEVELOPMENTAL PROCESSES IN THE ACQUISITION OF DIALOGUE IN LANGUAGE AND PARTNER RELATIONSHIPS IN CREATIVE DANCE OF THE YOUNG CHILD

BY

© SALLY CARLINE

A THESIS
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OF MASTER OF ARTS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled PARALLELS BETWEEN DEVELOPMENTAL PROCESSES IN THE ACQUISITION OF DIALOGUE IN LANGUAGE AND PARTNER RELATIONSHIPS IN CREATIVE DANCE OF THE YOUNG CHILD submitted by SALLY CARLINE in partial fulfilment of the requirements for the degree of MASTER OF ARTS.

Murray R Smith
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R. K. J

Date: March 3rd 1987

ABSTRACT

The central purpose of this study was to investigate precursors to the development of partnerwork in creative dance with children from three to seven years of age.

Drawing upon research evidenced in the literature on the acquisition of dialogue in young children, seven major precursors were identified; turn-taking, echolalia, deferred echolalia, monologue with its divisions of inner speech and addressed monologue, and elements of dialogue. In addition, twenty functions were identified which indicated the purpose for the child of using these precursors.

These precursors and functions were then placed within a theoretical framework which became the observational tool for the identification of parallel precursors and functions in children's creative dance.

From a data source of videotaped programs of children's creative dance, thirty-five excerpts of creative dance were identified for their parallel behaviors of echolalia, monologue and dialogue. A process of random ordering of the excerpts and observational techniques by four observers followed.

The findings from this data were then examined and revealed that precursors in the development of children's creative dance toward partnerwork appeared to emerge and parallel the development of dialogue in language. It also emerged that the development of partnerwork follows the pattern of social to individual.

In conclusion the study recommends the adoption of a theoretical model as an observational tool for further study and research in partnerwork in children's creative dance development.

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CHAPTER ONE

The Problem

Introduction

Written and spoken languages use words, the non-linguistic system of creative dance uses movement, yet each can be a way, for the child, to express ideas, images and feelings and to communicate within that symbol system. Due to the generic nature of the child's developmental processes, it is possible to suppose that parallels may be explored between the manner in which dialogue in language and partnerwork in creative dance is acquired.

This study investigated the current literature in the area of dialogue in young children. From this a theoretical framework emerged which may represent the developmental processes that appear to operate up to and including early dialogue. The study then examined the implementation of this model as an observational tool for creative dance in order to investigate developmental processes that may operate as young children experience creative dance and engage in partnerwork.

Background to the Problem

Literature in children's creative dance has not, to the knowledge of the researcher, explored, in depth, precursors to partnerwork in the young child. There has, however, in the field of language acquisition been research pertaining to the early dialogue of young children. It was therefore considered feasible that an examination of the advancements in the area of language might shed light upon this facet of creative dance.

Statement of the Problem

To examine the developmental precursors essential to the learning process as the young child achieves partnerwork in creative dance.

Purposes of the Study

1. To examine selected current literature in the area of language acquisition towards conversation.
2. To determine from the literature whether a developmental process would emerge towards conversation/dialogue.
3. To consider possible parallels between the child's acquisition of dialogue in language, and partnerwork in creative dance.
4. To determine the precursors to partnerwork in creative dance through an observational procedure.

Description of Terms

For the purpose of this study, the description of terms:

Creative dance provides an open framework of movement concepts, based on the elements of body, effort, space and relationships; within this a child can express and communicate the symbolic representations of ideas, images and feelings.

Movement refers to the physical movements of the child within the context of creative dance.

Echolalia refers to immediate and voluntary repetition of a word or sound involving fascination or attraction on the part of the child. The intent may be to replicate the word or sound exactly, or to modify it. The focus is predominantly on the language.

Monologue refers to voluntary verbalization in the presence or absence of others, but not specifically directed towards them, and involving fascination or attraction on the part of the child. The focus is predominantly on meaning.

Repetition/Imitation. In the literature, repetition and imitation are interchangeable.

Research Questions

The study aims to answer the following questions:

1. What is the nature of the developmental process that appear to operate as the three- to seven-year-old children, in the source videotapes, are introduced to creative dance and acquire early experience in the activity, including engaging in partnerwork?
2. What relationships exist between selected current models of language acquisition, including early dialogue in young children, and the acquisition of skill in creative dance, including partnerwork?

Design of the Study

From a review of the literature in the area of the acquisition of dialogue in young children, seven major precursors to dialogue were identified. Following this a theroetical framework was designed which included the seven major precursors and the subsiduary functions relating to these precursors.

Within the context of videotapes of children's creative dance thirty-five excerpts were identified using the same seven major precursors that emerged in the language area. Utilizing both the language and movement descriptors an observational framework was provided. The observational framework, together with a videotape, was given to four observers.

Delimitations of the Study

1. The study involved existing videotapes of children's creative dance: both process (lessons) and product (performance) of the Alberta Children's Creative Dance Theatre, hereafter called the A.C.C.D.T. (Appendix 2). These videotapes were made during the time period of 1976 and 1980. Recent videotapes were used of kindergarten students at St. Richard Separate School, Edmonton. These tapes were made in 1985. This data source, whilst spanning a period of nine years, utilizes only certain portions of time.
2. The data source is cross-sectional with regard to age, situation and sex.
3. The data source involved two different teachers.

Limitations of the Study

1. The data-source is dependent upon the "eye of the camera."

2. The language model is dependent upon the literature that is discovered by the researcher.
3. The data source is dependent on the teaching/learning situation.
4. The video-taped excerpts were identified by the researchers.

Significance of the Study

Hill (1978) comments on the abundance of "how to" literature in creative dance and suggests a deficit of:

> . . . any literature setting out a rationale or framework, for example, supported by research into the developmental phases of children's dance, I have failed to find (p. 65).

Boorman (1982) supports Hill's comments and continues:

> Further, I suggest that those stages will be inevitably linked to the development of symbolic representations--an act of cognition--what the child tells us about his world and the way he tells it through dance (p. 13).

This study could provide information about: ✓

1. The experience and knowledge needed by young children as precursors to dancing in a partner relationship.
2. The responses of the young child to the teaching process.
3. Parallels between developmental processes towards conversation in two different symbol systems.

Information provided by this study could serve as a "starting block" for further research in this area of children's creative dance.

Summary

This chapter outlines the problems inherent in the cross-referencing of knowledge in language acquisition and creative dance acquisition of young children. It establishes the problems, the purposes, and the design of the study along with the suggested significances.

CHAPTER TWO

Review of the Literature

Introduction

This chapter encompasses three areas: symbolic representation; current views of language which relate to the processes of development toward conversation in the young child; pertinent literature in creative dance related to the development of the child's ability to dance in a partner relationship. The language section, which provides the basis for a theoretical framework to be used in this study, includes an examination of opinons related to egocentrism in the young child. These opinions have influenced research into language development and may also have relevance to the way in which the young child has been viewed in creative dance.

Symbolic Representation

> If Education has as one of its major aims the development of each child's ability to create meaning from experience, and if the construction of meaning requires the use of skills applied within a symbol system, then the absence of such systems within the curriculum is an impoverishment of the quality of education children receive (Eisner, 1978, p.620).

It has been considered that man's ability to use symbols is the "hallmark of human cognition" (Shotwell, 1980, p.175), as he has constructed for himself a wide range of symbol systems. It is in play that the young child combines the usage of some language, some movements and objects, so that there emerges an increasing ability to use symbols to represent experiences and to enrich understanding of the world. These early symbolic uses diversify and with maturity result in "the development of intelligence in those modes of perception in which the system functions" (Eisner, 1978, p.618). Some of man's symbol systems predominate in our culture, such as language, whereas non-discursive systems such as creative dance tend to be highly influenced by societal and educational trends. Olsen (1978, p.77) suggests that "there is perhaps an over-emphasis in schooling on verbal symbols and a relative neglect of nonlinguistic symbols." Children will learn to operate effectively within a symbol system if it is used "in every realistic way it can be used" (Moffett, 1968, p.7). This occurs with language and so contributes to our understanding of the child who Chukovsky (1963) describes as a "linguistic genius" at an early age. This view is supported by Tough (1977) as she says that the child is "learning to think and communicate by trying to think and communicate" (p.9). Similarly, a child is learning to dance and communicate by trying to dance and communicate.

A symbol system has the potential for both conceptualization of ideas and for expressing that knowledge to others. Each symbol system contributes to a different way of knowing and representing. Eisner explains the boundaries of individual systems: "Each symbol system sets parameters upon what can be conceived and what can be expressed" (1978, p.618). Children may know an aspect within their real or imaginary world and be able to communicate that knowing effectively by means of a particular symbol system, providing opportunities for learning in that symbol system have occurred. Moffett (1968, p.6) states that "when a student 'learns' one of these systems, he learns how to operate it. The main point is to think and talk about other things by means of this system." Olsen (1978) refers to this use of a symbolic system as involving "the mastery of both its structures and it rules of transformation as modes of thought. Once mastered, these symbolic skills may be considered as forms of intelligence" (p.63). Eisner further supports the uniqueness of each symbol system by saying that one of the significances of art is "the ability to create forms that, in fact, express in non-verbal ways what cannot be conveyed in any other way" (1976, p.10), which is also stated by Redfern (1973): "The whole point of dance, as of any other art form, is that what is conveyed is not reducible to other terms" (p.109).

Toward Conversation in Language

> Just as the enjoyment of a joke can be derived from play with words, so does the child enjoy play with words, by repetitions of similar sounds, by his rediscovery of what is familiar to him. But analagous to the joke, where there is sense in nonsense in the deliberate use of word play, the child's play also has sense: the pleasure of play is structured so that it serves as a linguistic exercise (Weir, 1962, p.144).

Language is an extremely complex phenomena, a symbol system employed by man to explore, give meaning to, and understand reality and fantasy. Vygotsky states that word meaning is both thought and speech and that "a word without meaning is an empty sound" (1962, p.5). The young child has the task of both conquering the complexities of the structure of the language and the meanings associated with its parts, and in addition to what has been learned, to express and to communicate with others.

The primary function of language is communication (Garvey, 1977; Kess, 1976; Slama-Cazacu, 1977; Vygotsky, 1962), and much of man's spoken communication is expressed in the form of dialogue, which may be described lexically as a sharing and interchange of information and ideas. This information presupposes that dialogue must be social, as in the nature of "a form of social contract through verbal means" (Slama-Cazacu, 1977, p.43), or as described by Snow: "information is exchanged between the partners in both directions" (1977, p.11). Garvey's description of dialogue as "an intentional, verbally encoded social gesture directed by one person to another" (1977, p.41) perhaps embraces the previous ones by including not only the social, verbal and reciprocal aspects, but introducing a sense of purpose with the word "intentional."

The child's acquisition of dialogue is possibly the least researched area of language to date (Lindfors, 1980) although sociolinguists have examined in detail the ways in which adults use dialogue in various social contexts. In order to participate in a conversation, the young child must, as McTear says, have "mastered some of the basic principles of conversation . . . taking turns, initiating and responding" (1985, p.73).

The limited contexts in which observations of children were made as a basis for study seem to be of great importance from the point of view of the perspective the researcher took in analyzing the data. Some earlier researchers, such as Piaget, concentrated mainly on what was "said" by the child, at times removed from the context of what the child was doing or where he was looking at the time of verbalization. Possibly less than adequate attention was paid to "certain situational details or significant gestures" (Slama-Cazacu, 1977, p.149). In addition, the environmental setting together with the ages of people talking to the children in question can affect the nature of language. "Children's speech to adults has also been found to be more complex than that addressed to their peers on a variety of linguistic measures" (McTear, 1985, p.71). The perspective taken by an investigator, depending upon a background as a linguist, sociologist or psycholinguist is likely to affect the way in which significance is placed on the findings. Researchers, increasingly, have recognized the need to be well acquainted with fields other than their own, in order that a clearer picture of the "whole" child is projected (Bruner, 1983; Kagan, 1984). These details in part, could have given rise to one of the major differences of opinion in the area of children's dialogue acquisition: that of egocentric versus sociocentric speech.

Egocentric Versus Sociocentric Speech

Piaget's extensive studies strongly influenced the field of children's dialogue acquisition. Among many contributions he described categories of children's speech. Piaget and a colleague each observed a child for half of each day for a month, and from the collected talk of

Pie (aged 6 1/2) and his friends, explained egocentric speech, consisting of echolalia, monologue and collective monologue, and socialized speech, consisting of adapted information, criticism, commands, requests, threats, questions and answers. Piaget observed that a large percentage of the children's speech was egocentric and in his second edition (1930) of The language and thought of the child says:

> When a child utters phrases belonging to the first group (egocentric), he does not bother to know to whom he is speaking nor whether he is being listened to. He talks either for himself or for the pleasure of associating anyone who happens to be there with the activity of the moment . . . He feels no desire to influence his hearer. . . . (p.32).

He has since concluded that "until seven years of age children scarcely know how to have discussions among themselves . . ." (1967, p.20). Although some later studies agree with the stages of speech Piaget describes (though differ with the ages given), the idea of egocentrism itself has been strongly contested (Bruner, 1978b; Kagan, 1984; Slama-Cazacu, 1977). Bruner explains:

> For a number of years an emphasis on egocentrism in the young child has tended to blunt our awareness of the sensitivity of children to roles, of their capacity to manage role shift and role transformation. Although there is little doubt that it is more difficult for a young child to take the view of others than it will be for him later, this aspect of development has been greatly exaggerated (1978, p.47).

In a longitudinal study involving children from two categories of home background, some with and others without nursery school education, Tough (1977) supports Piaget's view of collective monologue among three-year olds. She says that although other children may be close to the child who is talking, that child has no real awareness of them and that, "often when the young child talks, he forms his own audience" (p.42).

Piaget believes that unless the audience is a real person, children talk to themselves, thus exhibiting egocentric behavior. Slama-Cazacu (1977) disagrees: "The function of communication can be realized through any expression to another person, real or imaginary . . ." (p.40), and in the child addressing an imaginary partner, she sees an element of dialogue. This may be an element of vital importance as the young child readily fluctuates between the real and imaginary worlds. She continues by saying:

> . . . various expressions which were often interpreted as "collective monologues," as "egocentric" verbal activities, have in fact as their basis the intention of communication, which becomes clear once we pay attention to certain situational details or significant gestures (for example, turning of the head toward the other, even in an apparent monologue) (p.149).

Slama-Cazacu believes that dialogue is present in the latent state, and that the talk of the co-present children (an audience) acts as a reinforcement to the speaker. In a study where pairs of children, some of whom were meeting for the first time, were observed in a playroom situation, Garvey and Hogan (1973) support this view, finding that social speech in the three and one half to five year olds appeared in abundance and that in the dyads studied, "the children were mutually engaged the majority of the time and most of their utterances were mutually responsive, that is, adapted to the speech or nonverbal behavior of their partner" (p.567). Keenan (1974) sees the division of speech into egocentric and social categories as fraught with difficulties. She states:

> . . . what one investigator may call egocentric or private, another may call social and public. For example, Piaget considers

> utterances which repeat an immediately previous utterance as non-adaptive and egocentric, whereas I consider repetitions as highly social in intent! (p.165).

The "intent" to communicate, regardless of the success, may be a key to this issue. Tough (1977), though purportedly agreeing with Piaget, says "often, even though the talk seems to be directed at another person, there is no real awareness of the other person's part in the communication . . ." (p.42). However, with the intent being to direct the talk to another, the aim to communicate is implied. Slama-Cazacu (1977) clarifies such situations:

> Although the effect of the listener has a great deal of importance in the act of communication, it does not, however, represent an essential criterion for the establishment of the communication function in a certain speaker's language (p.30).

Vygotsky (1962) also accepts that communication, both in adults and children, is the primary function of speech. In talking about egocentric speech, he comments:

> The earliest speech of the child is therefore essentially social. At first it is global and multifunctional; later its functions become differentiated. At a certain age the social speech of the child is quite sharply divided into egocentric and communicative speech . . . the two forms, communicative and egocentric are both social (though their functions differ) (p.19).

Piaget's sequence of development leads from the individual to the socialized whereas Vygotsky conceives that the pattern proceeds from the social to the individual. Vygotsky appears to fall between the views of Piaget, based strongly on egocentrism, and the most recent researchers who agree with the idea that the earliest speech of the child is social, but disagree with the emphasis on the term "egocentric."

McTear (1985) and Bruner (1978b) state that the child intends to be social long before the emergence of actual speech. McTear says that although "it has often been assumed that newborn babies are devoid of any basic motivation and that their requirements are purely physiological," it can now be stated that, "the neonate participates immediately and deeply in communication and is not at birth a social isolate" (Condon & Sande, 1974, in McTear, 1985, p.73). This statement is a result of the recent attention that has been paid to the gaze of the infant, the preference shown for human faces over objects, and the selective attention to voice sounds. Garvey and Hogan (1973) agree that the outlook of the researcher has changed:

> The attention paid to the form, function, and fate of private speech rest in part on the assumption that the thought and behavior of children is initially egocentric and that with the passage of time their actions become increasingly social as a result of cognitive development and social experience. Such a viewpoint has unfortunately led social scientists to neglect children's early social interactions. Recent research suggests, however, that it may be useful to regard children as "sociocentric" essentially from birth . . . (p.562).

Bruner (1978a) and Ryan (1974) believe that mothers have a theory of the child's linguistic ability and that:

> The first premise of all such theories is that the child is trying to communicate, that, in some biologically authentic way, he is an agent capable of intending to achieve something interpersonal (Bruner, 1978a, p.251).

Turn-Taking

Bruner refers to the fine-tuning theory which considers language mastery to involve the mother (or caretaker) as much as it does the child. Snow (1977), in her study of conversations between mothers and babies, which were recorded in a setting of playing and also when the mother was reading to the infant, says, "It is suggested that the mothers interacted with their infants using a conversational model" (p.1). She views this conversational mode adopted by the mother as reciprocal in that the mothers, in addition to trying to communicate specific information to the babies, were "receiving (or trying to receive) specific information from them," and considers it to be of special interest that mothers would choose this reciprocal system "with babies so young that their ability to communicate was very limited" (p.11). Shatz and McCloskey term this behavior by the mother "as if," and suggest that "this _as if_ treatment of the child's behaviors is instrumental in helping the child to appreciate the potential communicative significance of its behaviors" (1984, p.53). Bruner (1983) reports a longitudinal study of two mothers and their sons which revealed that the mother sets up simple game situations, such as Peekaboo, so that the baby becomes, first, a part of the turn-taking, and eventually becomes the conversation initiator. Snow, in another instance, but with a similar basis for thought, describes the lack of maternal utterances during bottle feeding, showing that:

> The mother's aim was to engage in adult style conversation with the turns, and she therefore refrained from talking when the baby was prevented from answering. A similar pattern emerged during spoon feeding, when maternal utterances were produced between spoonfuls, not when the baby's mouth was full (1977, p.14).

Such studies show the very beginning of dialogue to be rooted in the turn-taking that occurs very early in the child's life:

> The child's entry into language is an entry into dialogue, and the dialogue is at first necessarily non-verbal and required both members of the pair to interpret the communication and its intent. Their relationship is in the form of roles, and each "speech" is determined by a move of either partner. Initial control of the dialogue depends on the mother's interpretation which is guided by a continually updated understanding of her child's competence (Bruner, 1978, p.44).

Garvey and Hogan (1973) agree that dialogue must precede what they term "later derivatives" (p.568), such as monologue and inner thought. Slama-Cazacu states clearly that, in fact, man arrives at inner speech ontogenetically "AFTER HE HAS KNOWN DIALOGUE and after he has acquired consciousness of the communication function of language" (1977, p.36). Bruner (1983) says of the infants he studied longitudinally: "They were negotiating procedures and meanings and, in learning to do so, were learning the ways of the culture as well as the ways of its language" (p.11). Kess (1976) agrees: "As the child acquires language he is also being assimilated into a particular society and he learns that language is used for social purposes" (p.105). Ryan (1974) says that "the process of acquiring language itself constitutes a form of socialization" (p.185), and that this is particularly true in the earliest stages of development when participation in dialogue starts.

At the earliest stages, the formation of turn-taking and obvious attempts by the baby to fulfill a socially organized structure of conversation seems clear. The question arises as to the less clearly described structure of the intervening years until, even Piaget, accepts the presence of socialized dialogue. Several investigators contribute to the explanation of the interim period. Slama-Cazacu explains that:

> However, an evolution in dialogue exists . . . marked by the growing numbers of replies and partners, through the amplification and multiplication of themes, through the improvement of linguistic form, as well as through the accentuation of the role of cooperation of dialogue (1977, p.47).

It appears that the child, having realized the basic structure of dialogue needs in a sense to take "time out," to improve his mastery over some other areas of language development; more meanings, more labelling, more syntax and especially more exploring his world.

Echolalia

Piaget describes echolalia or repetition, one of his egocentric categories of children's speech, as a "remnant of baby prattle, obviously devoid of any social characteristic" (1930, p.32). He believes that the child enjoys repeating the words for their own sake, "for the pleasure they give him" (p.35), but without an audience and without any external adaptation. McTear (1985) disagrees:

> It is possible to argue that even exact echoes have a potential discourse function as a device for maintaining social interaction. Some evidence for this function can be found in cases where the child seems to expect some acknowledgement of his echolatic utterance and becomes upset if this is not forthcoming (p.238).

Other researchers agree that repetition occurs partly because of the pleasure the previous utterance gives to the child, for if it did not hold any fascination for the child, he would not exert himself to repeat. An effect of echolalia, according to Piaget, is that as children repeat utterances, they "invariably imagine that they have discovered by themselves what in reality they are only repeating from a model" (1930, p.35). Kuczaj (1983) describes this as a plagiarism strategy. The point at which other researchers depart from Piaget's thinking is with his basic description, where the child is being egocentric and non-communicative when he uses echolalia. Kuczaj believes that although imitation includes mechanical elements, it is also a way for novel forms to be included in the child's repetoire. Coulthard (1977) also attributes reasons to the use of echolalia. He sees repetition as having some function in discourse; the child may be practicing new sounds or words, and practicing or requesting answers. Keenan (1977) from her observations of mothers and infants, introduces several reasons for echolalia, one of which is the idea of a communication check, whereby the child lets the caretaker know that his utterance is understood by repeating it. She continues by saying:

> We can say that in repeating, the child is learning to communicate. He is learning not to construct sentences at random, but to construct them to meet specific communicative needs. He is learning to query, comment, affirm, match a claim and counter-claim, answer a question, respond to a demand . . . (1977, p.133).

Keenan indicates that initially the child may use echolalia as a device for participating in discourse, later using this old and mastered form to perform new communicative functions. As the child eventually becomes competent in a greater number of speech acts, echolalia may be used less, new methods being more satisfactory.

Clark (1977), in a paper which reviews evidence for and against imitation in the acquisition of syntax, gives a further reason for the apparent decline in the use of echolalia as children grow older. She believes that as the child's memory increases, he may store utterances instead of immediately reproducing them, and use them at a later time, a delayed or deferred imitation. Clark noted that her son went through a period of whispered imitations and she interpreted the behavior as "a transition between overt and covert imitation" (p.342). She feels that as novel forms enter a child's repetoire through imitation, it does not necessarily signify that these utterances are completely understood. In addition to using delayed imitations to practice utterances, the child may use them when he has come to comprehend their meaning or context. Clark concludes, "I have suggested that imitation may be a form of overt rehearsal that a child engages in before he can rehearse silently" (p.356).

Monologue

A form of speech that occurs either when the child is alone, or oblivious to others who may be present, is categorized by Slama-Cazacu (1977) as soliloquy. This term was not emphasized by Piaget whose observations were conducted in situations in which more than one child was always present. Slama-Cazacu's research included both groups of children, and children at solitary play. Some of the characteristics of soliloquy are present in Piaget's category of monologue where "The child talks for himself as though he were thinking aloud" (1930, p.32). Slama-Cazacu has this description:

> After the appearance of language, however, actual soliloquies are observed in the course of which the child emits word or even phraseological series, in spite of the fact he is alone or believes himself to be so, excluding the partner nearby (1977, p.31).

She believes that the child repeats words with evident pleasure, "probably as much for their auditory effect as for the satisfaction of a motor order" (p.31). Miller, in a foreword to Language in the crib (1962) says of the subject, Anthony: "But his rehearsals persisted even after contacts were withdrawn and under conditions where only the pleasure of increased competence could have served as his reward" (p.15). Lee and Rubin (1979) explain that as children learn only through experiencing, and internalize the learning through their own verbalizing of it, this use of soliloquy is important to the child:

> Self-talk, either with or without listeners, is a way of learning to think about things. As children hear themselves echoing or passing along others' suggestions or commands, they react by building these expressions into their own behavioral controls. In order to learn, children need to put new knowledge in their own words (p.75).

This seems to concur with Piaget's statement that the child uses words to bring about action and also to accompany actions. The child is constantly practicing language and searching for the contexts in which it belongs. Further disagreement occurs between researchers as Piaget labels this category as egocentric, whereas Slama-Cazacu insists that soliloquy is not egocentric behavior because it occurs after the child has acquired an awareness of the communication function of language:

> For a two-year-old who knows that language serves as a means of communication, these exercises can also constitute an imitation of the dialogue situation which he constantly hears and experiences during the day (p.31).

Weir (1962) agrees that soliloquy can involve dialogue situations, social in intent, as she describes the bed-time language play of her son:

> . . . the child does not talk as Anthony, but as someone who talks to Anthony, thus assuming both the roles of dictum [a statement of fact, or opinion] and dixit [an arbitrary statement], making his dialogue pattern quite clear (p.144).

Therefore, this category appears to be a private, though social activity as it may involve an imaginary partner, doll or animal. Such talk is also practice or rehearsal to insure it is committed to long-term memory and to explore alternative ways to use new understandings and rehearse social applications of the new content.

There exists in the literature yet further overlapping of categories and terms. Slama-Cazacu (1977) describes monologue as taking place in the presence of one or more partners, "but in a unilateral manner; only one person speaks for varying lengths of time with the intention of being listened to by another or others" (p.38). This appears to overlap with Piaget's description of collective monologue. Slama-Cazacu says that monologue "carries with it the characteristics of dialogued speech" (p.38) as it is spoken with communicative intent. This category emerges as story telling which will eventually develop into a public form of speaking, an addressed monologue. Piaget terms his collective monologue as the most social of the egocentric categories.

Despite the confusion that arises in the literature, it is possible to divide the combined categories of soliloquy and monologue into two major sections. The first, a predominantly private one, includes instances when the child thinks aloud while exploring new ideas, a possible precursor to Vygotsky's description of inner speech (1962); situations where the child verbalizes for the pleasure of practicing the language (Slama-Cazacu, 1977; Weir, 1962); and times when the child reconstructs events either for pleasure or to clarify a situation (Weir, 1962). The second division is a predominantly public one, possibly a forerunner of addressed monologue, where the child may practice longer speeches or reconstruct events for pleasure with the intention of being heard (Slama-Cazacu, 1977). Both divisions appear to be social, the child being aware of the communicative function of the language and concerned with gaining greater competence in its use.

Prerequisites to Dialogue

It is apparent that the child learns the basic turn-taking structure of conversation very early in life from a caretaker whose role "in structuring the interaction and socializing the infant into the convention of communication is crucial" (McTear, 1985, p.73). From that point the child has further methods of both adding to the vocabulary, and exploring the intricacies and possibilities of the language, by using such means as echolalia, delayed echolalia, and monologue. At some stage the child will be able to converse with a peer, but as Shatz and McCloskey (1984) explain: "In peer interaction children have to be able to initiate and sustain dialogue without the assistance and intervention of a conversationally more mature and helpful partner" (p.55). There are other prerequisites the child must master in order that he can express his ideas conversationally. McTear (1985), who completed in depth research in this area, based on a longitudinal study of free-play interaction between two girls, terms these abilities "conversation repair." He states: "At a later stage, however, perhaps around the age of three years, children have already mastered some of the principles of conversation . . . They already have the building blocks which they can utilize for further development" (p.73). Slama-Cazacu (1977) who observed children under experimental conditions, at free-play in a kindergarten, and in such environments as a beach and a park, says that one of the habits on which dialogue is based is the listener's ability to inhibit a verbal reaction until the speaker has finished his verbal activity. She feels that this develops gradually. The child must have the cognitive ability not only to hear and comprehend what is heard, but also to formulate a personal response, including the sequencing and selection of meaning related to the topic. Initially this is too comprehensive a task--hence the frequent "pause" between utterances as the responder digests what has been heard and then forms a reply. Another factor is the ability of the child to listen attentively to the whole of the previous utterance and not react immediately to the first part of it. This would seem to be in part a cognitive and in part a social acquisition as the child needs to develop both the memory to retain the meaning of the previous utterance, and the confidence to wait until a reply is appropriate. Before the child has mastered this, one may hear frequent interruptions and simultaneous speech in conversation. With respect to this difficulty of timing in conversation, Keenan (1974) cites Lewis (1969) in calling this a "coordination problem." She adds, "speaker-hearers may establish speech conventions concerning turn-taking, points of interruption, audibility" (p.165). Lindfors (1980) believes that increased exposure to other children may assist the child in widening a communication system after a basic language system has been acquired. McTear (1985) agrees:

> At this stage, it may be that situations which evoke those very behaviours which are in the process of emerging might provide the child with opportunities to learn about conversational breakdown and how to deal with it (p.73).

The children must have the specific intention of engaging in conversation, including the ability to negotiate a topic which requires some mutual knowledge related to that topic. Keenan (1974) comments:

> Generally, if the leader recognizes the category of talk offered by the speaker and if he responds in the manner appropriate to that talk, then we can say that the hearer has satisfied the speaker and that the talk-exchange is a "happy one" (p.165).

In order to maintain a conversation, the child needs to be able to identify, incorporate and accommodate the point of view of the other person as well as his or her own which McTear terms the ability to produce connected and topic-based discourse. Bruner brings these several points together:

> The child takes into account his or her partner's point of view, phrases his turns properly, and says things that are relevant to the script they are working on jointly. This is surely not egocentrism. But even managing the deictic function of language provides evidence that children realize there are viewpoints other than their own (1978, p.48).

Summary

When considering the current research into the behaviors that the child adopts in moving towards the ability to sustain a dialogue with a peer, it is apparent that more than one of these behaviors is being used at any given time. Researchers agree that certain language may dominate at different periods, and that as the child expands the use of language structures, a more complex one may be adopted to fulfill needs. Even so, the behaviors do not appear to be hierarchical; while the child may be using a great deal of echolalia, the turn-taking format with a caretaker is also continuing. Although monologue is used, for either public or private reasons, to explore ideas and practice language, the child may make use of echolalia to incorporate additional vocabulary into the repetoire, or qualify the meaning of a term. Meanwhile the mastery of the structure of the dialogue is advancing along with the breadth and depth of the language so that the child will have content for conversations with peers.

Toward Partnerwork in Creative Dance

> As an art form, dance has a twofold purpose, communion with self and communication with others. It communicates through forms which are nondiscursive but speak through movement (Dimondstein, 1971, p.5).
>
> Two worlds, the world of words and the world of movement should be continually interwoven in a child's life. Such interweaving can only increase and deepen the child's capacity to communicate--a capacity vital to his life (Boorman, 1973, p.64).

Creative dance seems to defy attempts at a short and simple definition possibly because it is subject to Best's description of definitional fallacy, "that the meaning of a word is what it stands for," or, "we can be said to know the meaning of a word only if we can define it" (1974, p.198). In searching therefore for a definition it has to be recognized that creative dance encompasses the kinaesthetic, cognitive, affective, social and emotional domains and is also concerned with both process and product. It is further broadened by the contribution of language and music. Boorman (1982), Dimondstein (1971) and Langer (1968) agree that creative dance allows for the expression and communication of ideas, images and feelings. The fact that both language and creative dance are means of expression and communication for the child is one of the primary reasons why there may be parallels between the acquisition of partnerwork in creative dance and dialogue in language.

Engel (1978), who understands the arts to be a form of knowledge, says that "cognition is a mental activity of creating, perceiving, using and enhancing--that is, learning" the structures within a symbolic code. He states that unlike linguistics, the study of verbal discourse, "there is not yet a parallel discipline that systematically studies the structures of nonverbal modes of discourse" (p.26).

The non-verbal mode of discourse, creative dance, was specifically adapted for the child and in most instances is based upon Laban's framework which involves the body, effort qualities, space and relationships of movement. In creative dance, the child works at a personal developmental level within the cognitive, affective, social and psychomotor domains, rather than having to learn a modified or adapted version of an adult form of dance which presupposes the successful mastery of a predetermined vocabulary in order to communicate. Boorman (1982) stresses that one of the basis for selection of a form of dance for inclusion in the educational system is that creative dance, which does not have a predetermined vocabulary, "has the greatest potential for the provision of symbolic representation in children's dance" (p.7). She states:

> Children have many perceptions, ideas and feelings about their world and a very limited number of skills, be these words, visual images, actions, with which to communicate those understandings. If in addition we impose upon the child dance forms which are already predetermined in their "vocabulary," the child is confronted with a formidable task (p.7).

Bruner (1966) explains that "if information is to be used effectively, it must be translated into the learner's way of attempting to solve a problem" (p.49). Redfern (1978) says that enlarging the child's vocabulary of words, sounds or movements is "to make available to him the means whereby his experience may become differentiated or structured--and thus intelligible" (p.18). Boorman (1982) suggests that creative dance provides the broadest and deepest nonverbal system from which the child can symbolically represent "ideas, images and feelings" (p.7). As the child's kinaesthetic and cognitive capacity increases, so too do his or her experiences and therefore the number of ideas that can be expressed and communicated:

> The broadest nonverbal system relates to the number of visual and kinaesthetic symbols that are available to the child. The deepest nonverbal system relates to the number of different meanings that each symbol can have for the child (Boorman, 1982, p.7).

This statement is reinforced by Hill (1978) as she views creative dance as being "education in impression, the opportunity to link performed movement with its attendant imagery" (p.75). Although Hill is speaking specifically to aesthetics, her statements are valid for symbolic representation as she says creative dance:

> . . . permits the child in developing movement patterns and the opportunities it provides for him to select his own movements to

> depict his imagery and to learn the language to describe it, together with opportunities for developing a critical faculty by observing other children's dance . . . (1978, p.64).

Engel (1978) quotes Shaw (1976) as saying:

> Let us recognize the fact that much of our knowledge is either tacit or purely nonverbal, neither being able to assume a linguistic form . . . Learning to read is of course an indispensible social skill but so is learning to "see" in the broadest sense of the term (p.28).

Creative dance is another way of knowing and expressing, in an education system and a world which depends largely upon a verbal symbol system, which provides the child with a physical, nonverbal means of saying, "This is what I know."

Partner Relationships

The key area of study for this research is the development of the child in terms of working towards partner relationships in creative dance. The literature shows some inconsistencies and omissions in the development of that relationship for the young child. This aspect of dance possibly has received the least attention in terms of research with young children. Dance researchers and teachers agree that an important aspect of creative dance is "the development of sensitivity towards other people and of an ability to adapt and relate" (Davies, 1968, p.1), which Boorman (1968) describes as communication with others. The underlying factors contributing to this relationship with others are open to the interpretation of the readers of dance literature. Jones (1976) asks:

> What are some of the relationship possibilities which can be encountered in a dance lesson? There is the usual and easily

> understood one of teacher and class where teacher sets tasks and children respond with their own interpretation of the task. With very young children the response is likely to be an individual one--all engaged in the same activity but independently (p.4).

A number of reasons have been offered in explanation of the young child working individually, though in general they have been stated in broad terms. Of children aged seven years and above, Davies (1968a) says, "Illustrating the continuing decrease in egocentricity in this age group is the increasing ability of Juniors to work together" (p.8). Bridson (1971) makes this analogy:

> The child is not yet sufficiently decentralised to be concerned with the meaning of other children's movement just as his speech tends still to involve separate or parallel monologue rather than discussion (p.21).

Boorman (1971) does not believe that the development of group work is a hierarchy, but that "the tendency to develop relationships hierarchically--partner-work, trio-work, or group-work, stems only from the readiness or entering behavior of the child" (p.91). Russell (1975) uses Laban's sixteen basic movement themes as a basis for her curriculum for children, and introduces adaptation to partners for the seven and eight year olds, though she, like Boorman, agrees that the child will dance with the whole group in relationship to the teacher prior to this age. Boorman also explains that the teacher has to "recognize the social development and changing relationships of the children" as the "situations of meeting, parting, regrouping, harmonizing, and conflicting found in day-to-day school life are also found in the relationships of creative dance" (1971, p.90). Joyce (1973) describes six to eight year olds as working better alone than in groups, and of nine to twelve year olds she states, "they enjoy group work because of their social development . . ." (p.19).

In general the reasons for the child not to engage in partnerwork before the age of seven or eight years (Davies, 1968; Russell, 1975) appear to be stated as resting on the social development of the child, stemming from his egocentric nature. This causes the researcher to speculate whether these conclusions are based on actual observations of the child in the dance context, or rest upon the understanding of the nature of the child as suggested by Piaget, whose writings so strongly influenced the whole area of child development. However, Murray (1963), while agreeing with the age factor, introduces a different reason:

> . . . children of an early school age need to find themselves in movement before they can relate well to others, either in the making or learning of a group dance (p.12).

The phrase "find themselves in movement" may be indicative of a range of understandings that children must develop cognitively, socially, and of creative dance as a "language" before they can work successfully in a partner situation. Within even the simplest partner situation, the child must be comfortable with far more than a sensitivity towards others; the term "an ability to adapt and relate" covers a multitude of knowledge as prerequisites for children being able to "progress from dancing alongside one another to dancing with a partner and in small groups" (Davies, 1968a, p.1). Dimondstein (1971) explains:

> Dance as an art form is both an impressive and expressive experience. Although the act of dancing is expressive (that is, from the "inside out"), it draws upon impressions in the environment (from the "outside in"). Thus spontaneity does not occur in a vacuum, but emerges from sensory data which provides the sources for expression of ideas or moods . . . In order to be

> spontaneous, children must have a broad range of experiences in movement which call forth their imaginations and allow them to put together new combinations of ideas (p.10).

These experiences in movement are the basis for what Boorman (1969) terms "a widening use of movement 'vocabulary'" (p.1), the tools with which children can let their "actions become symbolic of something else" (1985, p.14). By what means then, does the young child acquire a movement vocabulary? Dimondstein (1971) explains:

> But children do not passively receive sensory impressions; they deepen and clarify what they perceive by imitating or responding in some physical way to what they see, hear, touch, or feel (p.10).

Imitation in Creative Dance

In determining a view of imitation from the literature, a review of articles from 1930-1986 reveals that it is an area that has largely been ignored or avoided, possibly the latter. This is due perhaps to the feeling that as a learning device, imitation of the teachers or another child may not be conducive to creativity. Although it is an unusual procedure for a review of literature, photographic evidence in Boorman (1973); Dimondstein (1971) and Russell (1975) reveals that imitation is a factor to be considered (Appendix 1). Dimondstein offers three reasons for the child to imitate in creative dance, and these reasons touch upon the child as a visual learner; he may admire what another child or the teacher is doing and wish to try it for himself, he may initially imitate a movement and then incorporate it into his own vocabulary, or he may need imitation to lower initial self-consciousness in a new situation. Boorman (1973) explains that another use of imitation, which goes beyond the visual into the auditory and cognitive domains, may be made by the child when the problem presented to him is confusing or beyond his understanding in some way:

> . . . puzzlement, perhaps at my words, would frequently dissolve as the child copied others, and at the same time, shared with me that he needed my words to be simplified (p.63).

Monologue in Creative Dance

Another way of responding to the stimuli, that of exploration of movement or monologue, is perceived in this research to be predominantly the acquisition of vocabulary and receives the greatest accreditation (Boorman, 1969, 1971, 1973, 1983; Dimondstein, 1971; Russell, 1975). Russell gives guidance for the child's exploration of body, effort qualities, space and relationships, as does Boorman. However, Boorman emphasizes that "in dance a single word can set a child in motion or produce an association in his mind with something he has seen or felt" (1973, p.1). She shows how the richness of imagery is a method by which the child can explore the concepts underlying the dance experience:

> Why couldn't the children simply enjoy the movement experiences of running, skipping, curling up, followed by running, skipping, freezing, sinking? They could--that is what an action sentence would be. But children need a myriad of experiences to heighten and increase their movement experience. They need to see, to hear, to touch, to smell, to move in a continual interplay of sensory experiences (p.64).

This understanding is in direct opposition to Joyce (1973) as she says:

> . . . I have become aware of the detrimental influence of teaching imagery, imitation, and ideas to teach dance . . . Only after the children learn the scope of dance, only after they have experimented with the craft of dance can they relate to other areas through imagery (p.23).

This view of exploration denies, it would seem, the purpose of creative dance in the growth of the young child "in the generation of symbolic representation in dance" to be "powerfully involved in bringing meaning to his world, of knowing it and shaping it through an act of the intellect" (Boorman, 1982, p.3). A phase in the development of the child which Boorman terms open-sense making requires that the child explore dance through his present perceptions of the world. She explains:

> Throughout this process of open-sense making the child's data-bank of actions, with potentially associated meanings, is being credited. The reservoir is being filled from which eventual symbolic representation will be crafted (p.10).

Summary

Of the areas pertinent to this study, the creative dance literature shows that imitation has received little attention, though exploration or monologue has been written about extensively. Apart from spasmodic reference to partnerwork, substantive texts reveal that children are placed in partner situations at the age of seven or eight years old. The literature therefore reveals an inconsistent picture of the acquisition of partnerwork with vast areas which have yet been uncovered.

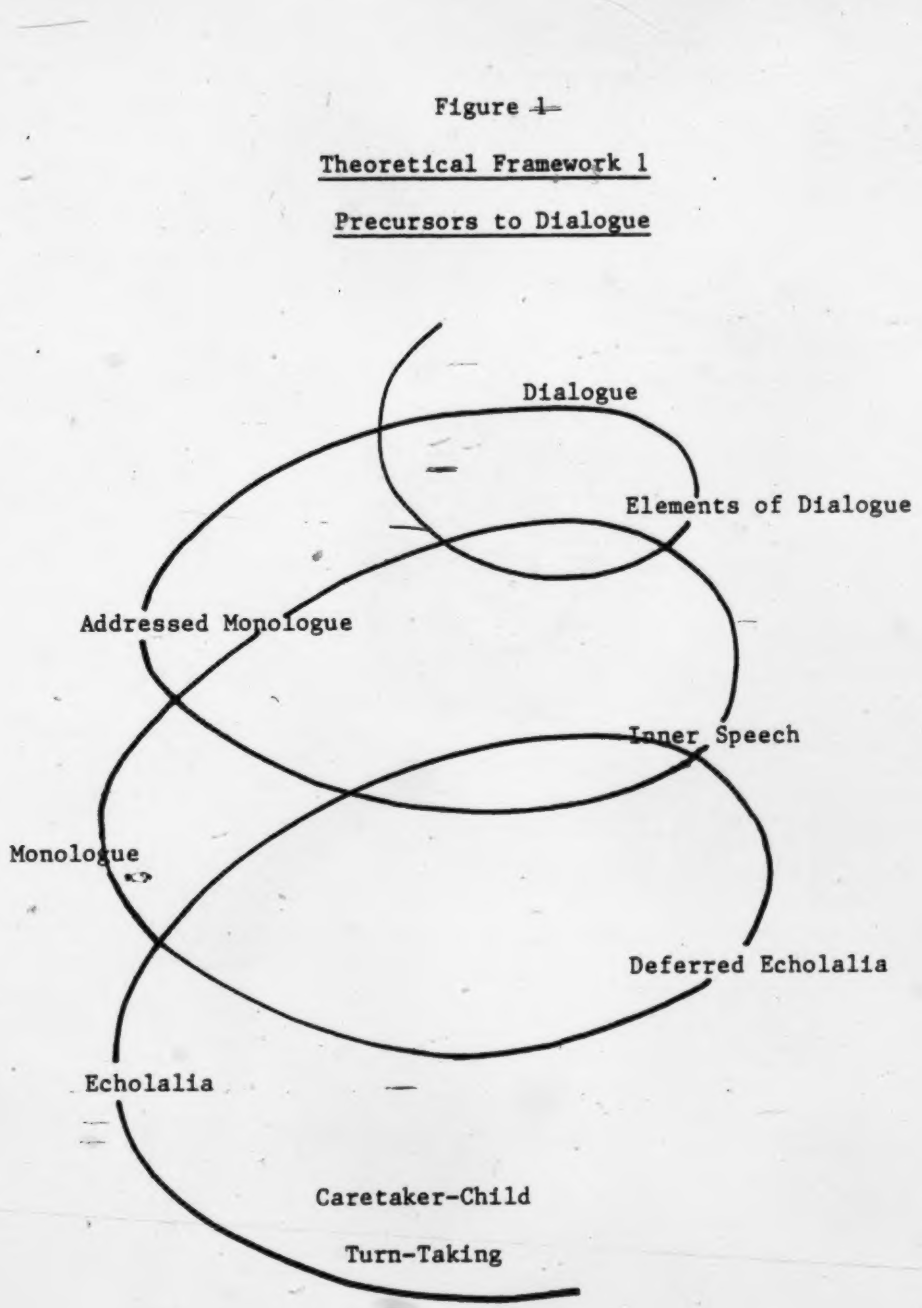
Conclusions

This chapter set out to examine the literature in the selected areas of language and creative dance. From the review it appears that a theoretical framework can be designed to show the developmental processes of the young child toward conversation from which an examination of creative dance can be made (Figure 1).

Figure ~~1~~

Theoretical Framework 1

Precursors to Dialogue


Dialogue
Elements of Dialogue
Addressed Monologue
Inner Speech
Monologue
Deferred Echolalia
Echolalia
Caretaker-Child
Turn-Taking

CHAPTER THREE

Design of the Study

Introduction

This chapter describes the population and sample followed by the methods and procedures for the study. In addition a brief resume of the background of the four dance observers is provided, followed by a summary.

Population and Sample

The population for this study consisted of eight videotaped groups of children from two situations:

A. Children who attended the Alberta Children's Creative Dance Theatre, a centre for children's creative dance. The children, predominantly girls, ranged in age from three to six years. The children subdivided into the following classes with approximately twenty-five children in each class:

1. Three- and four-year-old children during their first and second dance experiences (two videotapes).
2. A second group of three- and four-year-old children after six hours, and after ten hours of dance experience (two videotapes).
3. Five- and six-year-old children with differing amounts of dance experience (one videotape).

The children were taught by Dr. J.L. Boorman and assisted by the researcher. The videotapes were completed between 1976 and 1980.

B. Children who attended kindergarten at St. Richard Separate School, Edmonton. This class consisted of boys and girls with ages ranging from four to six years. The children were videotaped during their first, second and third dance experiences (three videotapes) and were taught by the researcher. These tapes were recorded in 1985.

The videotapes were selected to show both a range in age and dance experience of the children. The children attending the A.C.C.D.T. were engaged for one-half hour weekly from September to April and the videotapes consist of the dance of young children with no previous experience to children who have had approximately 30 hours of dance. The tapes were recorded before the initiation of this research and therefore the lessons were not designed to promote examples of the behaviors with which this study is concerned.

The tapes of kindergarten children represent a group of boys and girls, who had worked as a class for two months prior to taping, but had not had any school dance experience. Thus a span of nine years is covered by the videotapes used as data sources.

The creative dance lessons from each situation involved a range of concepts being taught, together with a range of imagery and music. Some of the dance ideas were for individual response, others designed to involve a partner relationship situation.

The Sample

The sample consisted of thirty-five excerpts of creative dance, isolated by the researcher for the purposes of the study.

Methods and Procedures

The methodology for this study is divided into three phases.

Phase One

Firstly, from a review of current literature in the area of dialogue in young children, a theoretical framework was designed. This theoretical framework was considered to represent the developmental processes that appear to operate up to and including early dialogue.

Figure 2

Theoretical Framework Representing Developmental Processes Toward Dialogue

ECHOLALIA: Immediate and voluntary repetition of a word or sound involving fascination or attraction on the part of the child. The intent may be to replicate the word or sound exactly, or to modify it. The focus is predominantly on the language.

Motives behind the functions, though with lack of conscious awareness on the part of the child, may include an immediate approach to a new behavior: a word or a sound.
Response to the new behavior may:

- parallel the turn taking learned and encouraged in early days with a caretaker.
- develop automaticity in the practice of articulating the new behavior.

More immediately observed functions of echolalia and reasons for the child to engage in the activity may be:

i) primarily fascination with word or sound
ii) fascination with successive repetitions
iii) affirmation (like this?, I hear it, can I produce it?)
iv) clarification for self-satisfaction (see if I can say this)
v) clarification for pronunciation (how did you say it?)
vi) reinvention (listen to what I've said!)
vii) questioning (what do you mean?)

DEFERRED ECHOLALIA: Voluntary repetition of a word or sound at a time removed from exposure to the word or sound, involving fascination or attraction on the part of the child. The intent may be to replicate the word or sound exactly, or to modify it. The focus is predominantly on the language.

Motives behind the functions, though with lack of conscious awareness on the part of the child, may include a delayed approach to a new behavior: a word or a sound.
Response to the new behavior may be:

- an association of past and immediate learning, indicating growth of the symbolic process.
- to develop automaticity in the practice of articulating the new behavior.

More immediately observed functions of deferred echolalia and reasons for the child to engage in the activity may be:

i) primarily fascination with the word or sound
ii) fascination with successive repetitions
iii) affirmation (like this? I heard it, can I reproduce it?)
iv) clarification for self-satisfaction (see if I can say that)
v) clarification for pronunciation (how was that said?)
vi) reinvention (listen to what I've said!)
vii) questioning (what did you mean?)

MONOLOGUE: Voluntary verbalization in the presence or absence of others, but not specifically directed towards them, and involving fascination or attraction on the part of the child. The focus is predominantly on meaning.

Motives behind the functions, though with lack of conscious awareness on the part of the child, may subdivide into:

1. - a complex relationship with inner speech; the monologue is a forerunner of inner speech and also helps to internalize events.

More immediately observed functions for this predominantly private category of monologue and reasons for the child to engage in the activity may be:

i) primarily enjoyment of hearing the verbalization (self-monitoring)
ii) thinking aloud (exploring new ideas)
iii) reconstructing events for pleasure
iv) reconstructing events--to sort out or clarify in the case of puzzling events, or to put new words or ideas into context

2. - a forerunner of addressed monologue.

More immediately observed functions for this predominantly public category of monologue and reasons for the child to engage in the activity may be:

i) practicing longer "speeches" (increasing competence)
ii) reconstructing events for pleasure

With the theoretical framework as a guide, possible parallels were drawn for creative dance in terms of behaviors only, and were not intended to represent parallels across ages during which the behaviors may emerge (Figure 3).

Phase Two

The second phase involved an analysis by the researcher of the data source tapes and the isolation of thirty-five excerpts of children's dance. The excerpts were selected as examples of the behaviors in question, ranging in length from approximately 30 seconds to 120 seconds. The excerpts were then edited onto one videotape in random order, each excerpt being separated by color-bar tracking. Two copies were made of the master videotape of excerpts.

A package was designed to include: written descriptors of the behaviors, including sub-categories (Appendix 3); an aid to the order of the excerpts on the videotape consisting of the counter-numbering of each excerpt accurate for an R.C.A. video cassette recorder VKP926, the excerpt number, verbal cue (the first few words spoken) and a visual cue (the arrangement of the children) for the start of each excerpt (Appendix 4); printed sheets on which the behaviors noted were to be recorded (Appendix 5).

Phase Three

In the third phase, this package, together with a videotape was given to each of the four observers. At this time each observer received a brief verbal resume of the behavior descriptors and was asked to view the videotape and decide:

BEHAVIOR: to which category (movement echolalia or imitation, movement monologue, dialogue) each excerpt belonged. It was explained that the observer might note that more than one category might apply to an excerpt.

OTHER CATEGORIES: In addition to noting the overall category for each excerpt, the observers were requested to decide, where possible, the primary reasons for the child to engage in the activity and to note these, preferably in the order of their occurrence.

COMMENTS: The observers were asked to use the space provided to add any additional comments relevant to the excerpt.

Any queries regarding the procedure or clarification of the behavior descriptors were answered at that time and the observers asked to contact the researcher if further problems arose.

The Observers

The observers were selected on the basis of their experience involving dance and/or teaching.

One observer had seven years experience as a classroom teacher, including the ages of the children on the videotapes. A second observer had specific knowledge in both the field of creative dance and the teaching of creative dance. This person had taught the children in the A.C.C.D.T. excerpts. A third observer had both knowledge in the dance area and of movement observation, mainly with children older than those included in the tapes. The fourth observer had related knowledge in dance and the teaching of creative dance, with an emphasis on children slightly older than the sample selected for the study.

The observers will be referred to as A, B, C and D, though not in the order in which they have been described.

The resulting material from the observers was collected and grouped into the following categories:

1. Excerpts to which all four observers assigned the same behavior or behaviors.
2. Excerpts to which the observers assigned different behavior or behaviors.

Summary

This chapter outlines the population and sample of children involved in the videotapes and the isolation of the data excerpts used for this study. In addition it describes the two theoretical frameworks developed for the analysis of the data in both language and creative dance, and the package presented to the observers for their observations. Finally it relates pertinent information regarding the four observers involved in the study.

Figure 3

Theoretical Framework II

Theoretical Framework Representing Developmental Process Toward Dialogue in Language and Partnerwork in Creative Dance

ECHOLALIA: Immediate and voluntary repetition of a word or sound involving fascination or attraction on the part of the child. The intent may be to replicate the word or sound exactly, or to modify it. The focus is predominantly on the language.	**MOVEMENT ECHOLALIA OR IMITATION:** Immediate and voluntary repetition of a movement or shape, involving fascination on the part of the child. The intent may be to replicate the movement or shape exactly, or to modify it. The focus is predominantly on the movement vocabulary.
Motives behind the functions, though with lack of conscious awareness on the part of the child, may include an immediate approach to a new behavior: a word or a sound. Response to the new behavior may: - parallel the turn taking learned and encouraged in early days with a caretaker. - develop automaticity in the practice of articulating the new behavior.	Motives behind the functions, though with lack of conscious awareness on the part of the child, may include an immediate approach to a new behavior: a movement or a shape. Response to the new behavior may: - parallel the turn taking learned and encouraged in early days with a caretaker (watch me, now you try it). - develop automaticity in the practice of executing the new behavior
More immediately observed functions of echolalia and reasons for the child to engage in the activity may be:	More immediately observed functions of movement echolalia or imitation and reasons for the child to engage in the activity may be:
i) primarily fascination with word or sound ii) fascination with successive repetitions iii) affirmation (like this?, I hear it, can I produce it?) iv) clarification for self-satisfaction (see if I can say this) v) clarification for pronunciation (how did you say it?) vi) reinvention (listen to what I've said!) vii) questioning (what do you mean?)	i) primarily fascination with the movement or shape ii) fascination with successive repetitions iii) affirmation (like this?, I can see it, can I do it?) iv) clarification for self-satisfaction (see if I can do this) v) clarification for execution (how did that go?) vi) reinvention (look at what I've done!)

Figure 3

Theoretical Framework II

Theoretical Framework Representing Developmental Process Toward Dialogue in Language and Partnerwork in Creative Dance

DEFERRED ECHOLALIA: Voluntary repetition of a word or sound at a time removed from exposure to the word or sound, involving fascination or attraction on the part of the child. The intent may be to replicate the word or sound exactly, or to modify it. The focus is predominantly on the language.	**DEFERRED MOVEMENT ECHOLALIA OR IMITATION:** Voluntary repetition of a movement or shape at a time removed from exposure to the movement or shape, involving fascination or attraction on the part of the child. The intent may be to replicate the movement or shape exactly or to modify it. The focus is predominantly on the movement vocabulary.
Motives behind the functions, though with lack of conscious awareness on the part of the child, may include a delayed approach to a new behavior: a word or a sound. Response to the new behavior may be: - an association of past and immediate learning, indicating growth of the symbolic process. - to develop automaticity in the practice of articulating the new behavior.	Motives behind the functions, though with lack of conscious awareness on the part of the child, may include a delayed approach to a new behavior: a movement or a shape. Response to the new behavior may be: - an association of past and immediate learning, indicating growth on the symbolic process. - to develop automaticity in the practice of executing the new behavior.
More immediately observed functions of deferred echolalia and reasons for the child to engage in the activity may be:	More immediately observed functions of deferred movement echolalia or imitation and reasons for the child to engage in the activity may be:
i) primarily fascination with the word or sound	i) primarily fascination with the movement or shape
ii) fascination with successive repetitions	ii) fascination with successive repetitions
iii) affirmation (like this? I heard it, can I reproduce it?)	iii) affirmation (like this? I saw it, can I do it?)
iv) clarification for self-satisfaction (see if I can say that)	iv) clarification for self-satisfaction (see if I can do that)
v) clarification for pronunciation (how was that said?)	v) clarification for execution (how did that go?)
vi) reinvention (listen to what I've said!)	vi) reinvention (look what I've done!)
vii) questioning (what did you mean?)	

Figure 3

Theoretical Framework II

Theoretical Framework Representing Developmental Process Toward Dialogue in Language and Partnerwork in Creative Dance

MONOLOGUE: Voluntary verbalization in the presence or absence of others, but not specifically directed towards them, and involving fascination or attraction on the part of the child. The focus is predominantly on meaning.

Motives behind the functions, though with lack of conscious awareness on the part of the child, may subdivide into:

1. - a complex relationship with inner speech; the monologue is a forerunner of inner speech and also helps to internalize events.

More immediately observed functions for this predominantly private category of monologue and reasons for the child to engage in the activity may be:

i) primarily enjoyment of hearing the verbalization (self-monitoring)
ii) thinking aloud (exploring new ideas)
iii) reconstructing events for pleasure
iv) reconstructing events--to sort out or clarify in the case of puzzling events, or to put new words or ideas into context

2. - a forerunner of addressed monologue.

More immediately observed functions for this predominantly public category of monologue and reasons for the child to engage in the activity may be:

i) practicing longer "speeches" (increasing competence)
ii) reconstructing events for pleasure

MOVEMENT MONOLOGUE: Voluntary execution of movements or shapes in the presence or absence of others, but not specifically directed towards them, and involving fascination or attraction on the part of the child. The focus is predominantly on meaning.

Motives behind the functions, though with lack of conscious awareness on the part of the child, may subdivide into:

1. - a complex relationship with mental rehearsal; the monologue is a forerunner of mental rehearsal and also helps to internalize events.

More immediately observed functions for this predominantly private category of movement monologue and reasons for the child to engage in the activity may be:

i) primarily enjoyment of the sensation or feeling of the movement or shapes (self-monitoring)
ii) exploring a movement idea
iii) reconstructing an earlier dance for pleasure
iv) reconstructing an earlier dance--to sort out or clarify in the case of difficult movements, or to put new movements or ideas into context.

2. - a forerunner of performance.

More immediately observed functions for this predominantly public category of movement monologue and reasons for the child to engage in the activity may be:

i) practicing longer "dances" (increasing competence)
ii) reconstructing an earlier dance for pleasure

CHAPTER FOUR

Description of the Data

Introduction

This chapter includes the transcripts of twenty-five videotape excerpts together w the categorization of behaviors and comments of the observers in relation to each excerpt. It also introduces emergent points for discussion and major trends in relation to the comments made by the observers within the context of the videotape transcripts.

Categorization of the Excerpts

A total of 35 excerpts of children's creative dance was viewed by four observers. As a result of these observations, the data was categorized as follows:

Pure movement echolalia or imitation	(3 excerpts)
Pure movement monologue	(3 excerpts)
Pure dialogue	(3 excerpts)

These three categories describe those excerpts in which there was complete agreement by the observers as to the nature of the behavior observed.

Movement echolalia or imitation and movement monologue (1)	(12 excerpts)

This category describes the excerpts which were perceived by the observers to contain examples of both behaviors on the part of the children.

Movement echolalia or imitation and movement monologue (11)
(4 excerpts)

This category describes the excerpts perceived by some observers to be examples of movement echolalia or imitation, the same excerpts being perceived by other observers as containing examples of movement monlogue.

Dialogue and movement monologue (2 excerpts)

This category describes the excerpts which were described by the observers as containing examples of both behaviors on the part of the children.

Dialogue and movement echolalia or imitation (1 excerpt)

This category describes the excerpt which was considered to be an example of dialogue by some observers, and to be an example of movement echolalia or imitation by others.

Dialogue, movement echolalia or imitation and movement monologue
(7 excerpts)

This category describes those excerpts perceived by the observers to contain from one to three elements of the movement descriptors.

The above categories represent the thirty-five excerpts. In the following analysis of the data ten excerpts are in Appendix 6. These have been placed there as the researcher considers that any issues emerging in these excerpts are included in the twenty-five excerpts described in this chapter. For purposes of identification, the ten excerpts have also been noted in the text, in parentheses, under the category to which they belong.

Presentation of the Data

For each excerpt, the data is presented in the following format:

- the transcript of the videotape excerpt. The actions of the children appear in capital letters. The actions of the teacher(s) appear in parentheses.
- the response from the observers A, B, C, and D.
- significant issues for discussion as emerging from the comments made by the observers, and the context of the videotape appear at the end of each excerpt and its observations.
- at the completion of each category, a summary of major trends for discussion is outlined.

Movement Echolalia or Imitation

Excerpt #20 Counter #490

The children are sitting in a circle making raindrop toes. (whispering) "How can we make them bigger? (rises, takes a high step) Big ones . . . there's a big one (points). Big ones, big one. Good, Elizabeth. Big ones. Sally's big one is beginning to bounce. Big ones. There's a big one, Kari." THE CHILDREN ALL TRAVEL USING VARIOUS TYPES OF STEPS, SKIPS, HALF SKIPS. "Now there's a real rainstorm. Make them bounce. There you go, Janelle."

Observer A

Behavior: Imitation

Other Categories: affirmation, clarification for self-satisfaction, clarification for execution.

Observer B

Behavior: Echolalia

Other Categories: primarily fascination with the movement or shape, affirmation, clarification for self-satisfaction, clarification for execution.

Comments: There was little chance for monologue--there was a lot of information from teachers in the room and this appeared to lead to voluntary repetition.

Observer C

Behavior: Imitation

Other Categories: affirmation and clarification for self-satisfaction.

Observer D

Behavior: Echolalia

Comments: Imitating teacher--especially child in pink.

Significant Issues for Discussion

Contextual control of teacher(s) through language and demonstration providing both verbal and visual information.

Excerpt #22 Counter #527

The children are sitting in spaces. "Lovely. Sally, come and make us puddle shapes. (Sally makes an inverted one.) Here she is.

> See that's the shape of a puddle. Have you ever seen a puddle shaped like that?" (child says, 'no') HEATHER COMES TO JOIN THE SITTING CHILDREN AS SALLY MAKES THE SHAPE, BUT INSTEAD OF SITTING, MAKES THE SAME SHAPE. "Haven't you? You have to keep your eyes open to watch puddles. That's a deep puddle."

Observer A

Behavior: Imitation

Other Categories: primarily fascination with the movement or shape.

Comments: Process has limited behavior to imitation.

Observer B

Behavior: Echolalia

Other Categories: primary fascination with the movement or shape, affirmation, clarification for self-satisfaction.

Comments: Blond child imitating Sally. Others watch.

Observer D

Behavior: Echolalia

Other Categories: primarily satisfaction with the movement or shape.

Comments: Child in purple immediately copies Sally.

Significant Issues for Discussion

Visual and verbal information fascinate children. Only one child responds.

Excerpt #31 Counter #621

> The children are sitting in a group. "Show us popping. Big pop, Sally, not too much jumping. (Sally pops, with one leg going high behind, and landing with one foot first.) Pop, and another pop. Pop goes upwards. Pop." (Heather raises her hand to volunteer) "Heather show us popping going up." HEATHER POPS JUST LIKE SALLY'S. "That's it."

Observer A

Behavior: Imitation

Other Categories: affirmation, clarification for self-satisfaction.

Comments: Again narrowing of behavior by language and demonstration.

Observer B

Behavior: Echolalia

Other Categories: clarification for self-satisfaction, affirmation.

Comments: Having seen the teacher, the child tries to match the shape.

Observer C

Behavior: Imitation

Other Categories: affirmation.

Observer D

Behavior: Echolalia

Comments: Direct imitation of teacher.

Significant Issues for Discussion

Children are "narrowed" towards imitation in order to acquire skill and knowledge.

Major Trends for Discussion

Through contextual control, the teachers use visual and verbal technique to draw the children towards imitation, allowing the children to acquire a skill and expand movement vocabulary. The children are fascinated by demonstrations of the teachers. Imitation has been used to expand the child's knowledge.

Movement Monologue

Excerpt #8 Counter #129

> The children are in spaces, having explored "pops" with the bubble idea. "Could you just show me your bubble that's very, very big . . . and it starts turning . . . don't break it. Let me see that. Let me see it turning you around." CURTIS STARTS TO TURN HIS BUBBLE AGAIN AND AGAIN. HE IS JUST FALLING DOWN WHEN SALLY SAYS "POP" SO HE RECOVERS INTO A FINISHING BUBBLE SHAPE.

Observer A

Behavior: Monologue

Other Categories: reconstructing an earlier dance for pleasure, pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: The words that appear to lead to monologue are "Could you show" . . . again we come back to the significance of the language inherent in the teaching process.

Observer B

Behavior: Movement monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: It could have been the reconstruction of an earlier dance for pleasure as a few of the children anticipated the story and moved on to the next section. The viewer hesitates to make the assumption as does not know if complete dance has been performed on a previous occasion or are those children quicker/more able at joining the sections previously explored?

Observer C

Behavior: Movement monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement.

Comments: White/black T-shirt.

Observer D

Behavior: Monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: Curtis interprets movement and moves across floor--he bursts before cue--really getting into it.

Significant Issues for Discussion

The sensation of movement takes over and appears to produce monologue in one child. One action is pulled out of a sequence.

Excerpt #11 Counter #199

> About half of the class is in the space, in starting shapes, ready to share their dance with the rest of the class. "I think they're ready to do a story for us. That's it, (to audience) let's watch their stories." (music) (Sally cues over the music). THE CHILDREN DO THEIR DANCES.

Observer A

Behavior: Monologue

Other Categories: restructuring an earlier dance for pleasure, pure enjoyment of the sensation or feeling of the movement.

Observer B

Behavior: Monologue

Other Categories: reconstruction of an earlier dance for pleasure, pure enjoyment of the sensation or feeling of the movement.

Comments: The child in the background seemed to be more interested in watching others than in participating--"spectator."

Observer C

Behavior: Movement monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement.

Comments: Pure enjoyment of turning and popping.

Observer D

Behavior: Monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement, exploring a movement idea, reconstructing an earlier dance for pleasure, reconstructing an earlier dance to sort out or to clarify in case of tricky movements or to put new ideas into context.

Comments: Lori begins in own shape and changes. Matthew takes longer to interpret. Child in blue on floor does not join in at all due to? not knowing what to do.

Significant Issues for Discussion

Knowledge built through prior experience has enabled children to "risk" monologue.

Excerpt #12 Counter #222

The other half of the class are ready to share the bubble dance. (music). THE CHILDREN DO THEIR DANCES. SOME OF THE WATCHING CHILDREN CALL OUT 'POP, POP NOW' BUT THE CHILDREN DANCING REMAIN UNPERTURBED.

Observer A

Behavior: Monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement, reconstructing an earlier dance for pleasure.

Observer B

Behavior: Monologue

Other Categories: reconstructing an earlier dance for pleasure, pure enjoyment of the sensation or feeling of the movement.

Comments: It appeared that the girl (in track suit) and the boy (99) continued a movement (turning) for longer than the set phrase--for pure enjoyment of the sensation. The boy on the second performance seemed to want to fit within the time frame (reconstructing an earlier dance to sort out or clarify in case of tricky movements or to put new ideas or movements into context).

Observer C

Behavior: Movement monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement.

Comments: Little girl at beginning in red. Pure enjoyment of turning.

Observer D

Behavior: Monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: Allyson and Curtis really threw themselves into it!

Significant Issues for Discussion

Reconstruction and knowledge enable children to acquire monologue.

Major Trends for Discussion

When the sensation of the movement takes over, monologue may appear. Knowledge through prior experience allows the children to explore. Reconstruction of a dance or part of a dance enables children to acquire monologue.

Dialogue

Excerpt #14 Counter #268

> The children are standing in twos, in spaces, facing a partner. "You might bump into them, let's move you two down there a little bit, Michael. (points to a space) Great, now hang on a minute, who is the first pair of scissors? (children say "me, me"). Only one of you, so make sure you know who's going to be the number one pair of scissors. Put your hand up if you're number one. No, (to a pair who both raise hands) only one of you can be number one. Maybe Michelle this time. (goes around checking in cases of doubt) Here's the bit where it says 'sharpen your blades.' (music) Hang on a minute . . . sharpen . . . and (claves) number one." TWO GIRLS ARE TOGETHER. 'A' TRAVELS, THEN 'B'. THEN 'A' DOES NOT MOVE SO PARTNER GESTURES TO HER, THEN GOES HERSELF. "Well done, let's try it all over again. Go back into your scissor boxes and try it all over again. (children run back to their original places).

(Sally helps reorganize) Alright, here we go again. Sharpen the blades and shine them up." ONE PAIR AT THE BACK OF THE ROOM CROSS PAST EACH OTHER AS 'A' TAKES TWO TURNS OF TRAVELLING.

Observer A

Behavior: Dialogue

Other Categories: no response by partner, misunderstanding by partner.

Comments: Difficult for children to travel-stop-clap (1 then 2) as only one section of music is left. Does therefore the process inhibit the dialogue? Again context rears its head. Camera work makes it difficult to determine "no response by partner" as I could not see both children all of the time.

Observer B

Behavior: Dialogue

Other Categories: misunderstanding by partner.

Comments: Time 1. Took turns well--the fact that some did not move seemed because they did not understand the structure of the dance. Time 2. Two boys aware of each other. The structure of the dance seemed strange (no. 1 travels twice and no. 2 travels once).

Observer C

Behavior: Dialogue

Observer D

Behavior: Dialogue

Comments: Michael and Kristian--good partner work (2nd try). Jill and Jenny break down due to misunderstanding by partner.

Significant Issues for Discussion

The structure of the dance presumes dialogue.

Excerpt #28 Counter #591

> The children are in spaces on the floor with a partner. One is curled up as playdough, the other ready to sculpt. "Here's your sound." (kalimba) THE CHILDREN START TO MANIPULATE THEIR PLAYDOUGH, EXCEPT MELISSA, WHO SITS AND LOOKS AROUND. "Lovely piece of playdough." (child: 'Look at my piece of playdough') "Are you going to make a shape out of it, Eloise? (kalimba) Lovely, what a shape you made. Did you make that shape? (child: 'Look at my shape') Look at this shape. (points) Did you make Sarah?"

Observer A

Behavior: Dialogue

Comments: This is hard--it isn't really dialogue but manipulation--have we a category?

Observer B

Behavior: Dialogue

Comments: Two girls standing--cooperate/seem to understand each other's role and respond accordingly.

Observer C

Behavior: Dialogue

Observer D

Behavior: Dialogue

Comments: Pair in black and pink--works well. Pair in red and black--one partner changes.

Significant Issues for Discussion

The excerpt raises issues on the nature of dialogue.

Excerpt #33 Counter #639

The children are in spaces, in twos with one high and one low. (MUSIC). IN EACH PAIR, THE FIRST CHILD LEAVES TO TRAVEL AND FREEZES, FOLLOWED BY THE SECOND CHILD. (A - B). AS THEY DANCE THE MAGIC CIRCLE, THE TWO IN THE FOREGROUND COORDINATE. IN THE BACKGROUND, RACHEL AND CARLEY ARE IN A MUDDLE. WHEN THE SECTION OF THE MUSIC COMES AGAIN, CARLEY SKIPS IN A SORT OF FIGURE EIGHT AND RACHEL KEEPS ADAPTING SO THAT THEY ARE GOING IN DIFFERENT DIRECTIONS.

Observer A

Behavior: Dialogue

Other Categories: misunderstanding by partner, interruption by partner, no response by partner.

Comments: What about misunderstanding by both?

Observer B

Behavior: Dialogue

Comments: Aware of each other--response good. Structure of the dance equal imitation/replication.

Observer C

Behavior: Dialogue

Comments: Some misunderstandings between partners.

Observer D

Behavior: Dialogue

Comments: Works fairly well--children know sequence and what they should be doing.

Significant Issues for Discussion

Complexity of the dialogue context tends to bring about monologue and imitation as the children simplify to their understanding.

Major Trends for Discussion

The structure of the dance may presume dialogue. Issues are raised on the nature of dialogue. When the dialogue becomes complex, the child tends to use monologue and imitation as a means of simplifying the situation.

Movement Echolalia or Imitation and Movement Monologue (i)

Six of the twelve excerpts in this category have been selected for discussion. (Excerpts #1, #10, #23, #27, #29, #30, may be found in Appendix 6.)

Excerpt #2 Counter #021

> The children are in spaces, in shapes. (Sally runs to girl who is upside-down with limbs stretched vertically). "Look at this upside-down one here! See these fingers and these toes. She's really got them stretched." A BOY IN THE CORNER CHANGES HIS SHAPE TO ASSUME ONE LIKE THE GIRL'S.

Observer A

Behavior: Monologue

Other Categories: exploring a movement idea.

Observer B

Behavior: Movement Monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: Seemed to be pure enjoyment and exploration--difficult to consider (reconstructing an earlier dance for pleasure or to sort out or clarify in case of tricky movements or to put new ideas or movements into context) as viewer is not sure whether shape is from an earlier dance.

Observer C

Behavior: Imitation

Other Categories: primarily fascination with the movement or shape.

Observer D

Behavior: Monologue

Other Comments: pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Significant Issues for Discussion

The teacher's affirmation of monologue has triggered an imitative response in another child, revealing the "dangers" inherent in the teacher's process. The child has responded to the large shape, not the details of the intent.

Excerpt #5 Counter #081

The children are in spaces, having worked on splashing gnome steps. ". . . end of his pathway, he saw the puddle and he went splash!"

(Sally jumps high and lands low) MANY CHILDREN TRY THE SAME JUMP "Very good, that's it, but he was very careful because he was made of china . . . not to land on his seat . . . he had to land on his toes . . . let me see another splash."

Observer A

Behavior: Imitation

Other Categories: affirmation, primarily fascination with the movement or shape.

Observer B

Behavior: Movement Echolalia

Other Categories: primarily fascination with the movement or shape, affirmation, clarification for self-satisfaction and for execution.

Comments: Direct response/imitation to teacher's action.

Observer C

Behavior: Imitation

Other Categories: affirmation.

Observer D

Behavior: Echolalia-Monologue

Other Categories: primarily fascination with the movement or shape.

Comments: Jessica--echolalia. Curtis--monologue, exploring a movement idea.

Significant Issues for Discussion

Visual demonstration has led to imitation, whilst language has led to monologue.

Excerpt #7 Counter #110

> The children are sitting in a circle. They have been catching bubbles on their hands. "I think I could catch a bubble on my . . . (makes a shape with one foot stretched high) (a child says "foot") Where did I catch it? On my toe. Tell me . . . (sees Curtis make a shape, then sits down again) that's right, Curtis, make that shape again. Look at this, he did it very carefully, he caught it on his back. (touches Curtis' back) May . . . oh where have you caught that one? There (goes to another child) Maybe you could catch it on your knee. Could you show me a shape when you're going to catch it on your knee and hold it very still. (Claves) Freeze." CHILDREN ALL MAKE SHAPES (child says and does "I can catch it on my stomach.') "You can catch it on your stomach, good. Here's one that's on two knees, (goes to touch) here's one that's on one knee . . . that one might even be on its toe."

Observer A

Behavior: Monologue and Imitation

Other Categories: exploring a movement idea, reconstructing an earlier dance for pleasure.

Comments: Again this is an instance of imitation preceeding monologue. This speaks to the teaching process which intends to take the children beyond imitation.

Observer B

Behavior: Echolalia -- Monologue

Other Categories: (E) primarily fascination with a movement or shape, affirmation. (M) exploring a movement idea, pure enjoyment of the sensation or feeling of the movement.

Comments: Initial response/imitation of teacher -- quickly changing to exploration of the movement idea.

Observer C

Behavior: Imitation, Movement Monologue

Other Categories: (E) affirmation. (M) exploring a movement idea.

Comments: Girl in blue pants--imitation. Curtis--movement monologue.

Observer D

Behavior: Echolalia

Other Categories: affirmation.

Comments: Several children immediately exhibited echolalia except Curtis who exhibited monologue (pure enjoyment of the sensation or feeling of the movement). Girl in red turtleneck begins sequence from beginning--she blows bubble on both knees--would be monologue (reconstructing an earlier dance to sort out or clarify in case of tricky movements or to put new ideas or movements into context).

Significant Issues for Discussion

The process shifts from imitation to monologue due to the intent of the teaching process.

Excerpt #15 Counter #312

The children are in spaces, changing shapes. (claves) "Make another shape in the sky. Beautiful. Look at . . . look at this star here, look at its points (walks to girl). Isn't that a lovely star? Good . . . and it says hmm, I . . . (runs to another child) look at the stretch on this star, gorgeous stretch . . . and on Jessica star (touches). Nice one, (points) and one more. This time it's going to hang very high in the sky. Can you try that? Here we go." (claves) CHILDREN MAKE HIGH SHAPES. "Hold tight

. . . trying to sparkle . . . but the big star, the big teacher star . . . beautiful one (points) says, 'no star, that's not good enough' . . . the poor little star says, 'I'm going to find a new place in the sky' and he went off and he had pointy little skips as he went, (demonstrates) and he travelled to a new place in the sky. (claves) Off he goes." CHILDREN TRAVEL. "And he tried again." CHILDREN FREEZE. "Let me have a look at the shapes this time . . . good one there . . . and the big teacher star said . . . I don't know about this. I need a star who can't just skip. I need one who can gleam all over the sky, (does a wide high spin) with shining rays of light coming out . . . and off he went. (claves). Turned, great big high on his toes turn and he made a new shape. (claves) (checks shapes) And do you know the big teacher star said, 'that was great but we have to have a shooting star.' The shooting star very quietly took a deep breath and, whoosh." (rushes across room) CHILDREN WHOOSH ACROSS SPACE. "Let me see you do that. He takes a big breath and he ssshhh and hangs himself up."

Observer A

Behavior: Monologue and Imitation

Comments: Because of the teaching process the teacher asks for both behaviors which the children provide--starts to raise questions ~~of~~ the teacher dominating the behaviors.

Observer B

Behavior: Monologue and Echolalia

Other Categories: (M) exploring a movement idea, pure enjoyment of the sensation or feeling of the movement. (E) primarily fascination with the movement or shape, affirmation.

Comments: The examples seem to be composed of the two areas--some children imitating and some exploring. Appeared to be more monologue in the making of star shapes and echolalia in the performance of skipping/turning/shooting--teacher demonstrated and some may have thought this was the correct performance.

Observer C

Behavior: Imitation

Other Categories: affirmation.

Comments: Imitation-skipping. Shape--girl in green--movement monologue--reconstructing "tricky" movement.

Observer D

Behavior: Echolalia, Monologue

Other Categories: (E) primarily fascination with the movement or shape, fascination with successive repetitions. (M) pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: Monologue--star shapes. Skips, twirling and shooting star--echolalia then monologue. Jenny does her own thing. "Pointy little skips"--Jessica immediately copies Sally.

Significant Issues for Discussion

The teaching process dominates the behavior. Certain actions appear to develop imitation because of the skill level of the child and the action requirement.

Excerpt #24 Counter #545

The children are in spaces, in puddle shapes. "All those little tiny winds. Are they ready? Are they ready? Here they go." (cymbal) CHILDREN RISE. "And they'll have to spin down again." (cymbal) THE CHILDREN PLAY WITH THE WIND IDEA EXCEPT FOR ONE CHILD WHO HAS STOOD THROUGHOUT. SOME STAND STRAIGHT UP, SOME SPIN UP. SOME DROP DOWN, OTHERS SPIN DOWN. "Oh, let's watch this Heather wind this time. Have you got your eyes open to watch this wind? Ready O.K., here's this wind we're going to watch. Got your eyes open? Here that wind goes!" CHILDREN MOVE TO WATCH. (cymbal) HEATHER SPINS TO HIGH. (cymbal) HEATHER SPINS DOWN. "Ooh now I'm going to blow you all."

Observer A

Behavior: Imitation

Other Categories: fascination with successive repetitions, primarily fascination with the movement or shape.

Comments: We need to look at "distancing" as it affects imitation--I suspect that here they are too close to a demonstration to have been able to shift to monologue.

Observer B

Behavior: Echolalia

Other Categories: primarily fascination with the movement or shape, affirmation, clarification for self-satisfaction.

Comments: Children seemed to be concerned with repeating/imitating something they had seen and were not into reinvention or monologue.

Observer C

Behavior: Imitation, Monologue

Other Categories: (E) affirmation. (M) reconstructing an earlier dance to sort out or clarify in case of tricky movements or to put new ideas or movements into context.

Observer D

Behavior: Monologue, Echolalia

Other Categories: pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: Heather and some of the other children were in monologue.

Child in red misses what the task is--she copies others.

Significant Issues for Discussion

This raises the retention of actions on the part of the children. Very young children imitate the most important features of the action. An older child (Heather) can shift towards monologue.

Excerpt #26 Counter #567

The children are sitting in spaces. At Joyce's request, Kari is showing her balloon as it blows up and pops. "Can you do it, Kari's balloon for us? There's Kari's balloon." KARI STARTS TO INFLATE. "Wait for your music Kari and I'll let you do it with the music." (music) KARI RISES. A GIRL NEARBY ALSO RISES WHEN SHE HEARS THE MUSIC BUT SHE IS NOT WATCHING KARI. A BOY NEXT TO KARI ALSO RISES. "Did you see the way she let the air out?" KARI, THE OTHER GIRL, AND THE BOY REPEAT THE RISE, TURN, FLOP WITH THE MUSIC. THE BOY IS WATCHING KARI CLOSELY. SEVERAL OTHERS JOIN IN NOW. ON THE LAST DEFLATING, THE BOY, STILL WATCHING KARI, TRIES A WOBBLE.

Observer A

Behavior: Imitation -- Monologue

Other Categories: (M) reconstructing an earlier dance for pleasure

Comments: This brings in imitation of longer sequences. Again we need to debate the subtle imitation-monologue shifts.

Observer B

Behavior: Echolalia or Monologue

Other Categories: (E) fascination with successive repetitions, primarily fascination with the movement or shape. (M) pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: Having not seen the preparation it is hard to know if the children have moved into monologue or are still in the area of echolalia.

Observer C

Behavior: Movement Monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: Kari.

Observer D

Behavior: Monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: Child in red and white--fabulous interpretation. Boy in red stripes copies her.

Significant Issues for Discussion

Imitation -- Monologue shifts are shown according to the child's ability to internalize the sequence.

Major Trends for Discussion

The teacher's affirmation of monologue in one child may trigger an imitative response in another child; however, the child who imitates in this situation may respond to the general shape rather than to the details of the intent. When the teacher uses both a visual and verbal process, the visual demonstration tends to lead to imitation, but the language may lead to monologue. The teaching process may intend to lead the children from imitation to monologue. The skill level of the child may result in imitation of an action in a younger or less experienced child. Response to longer sequences may be imitation or monologue depending on the child's ability to internalize the sequence.

Movement Echolalia or Imitation and Movement Monologue (ii)

Three of the four excerpts in this category have been selected for discussion. (Excerpt #25 may be found in Appendix 6.)

Excerpt #17 Counter #414

> The children are sitting in spaces. "So if I start here and I go, Nancy watch this, and I go all the way around here (skips), what shape am I making? (Children: 'a circle') Alright, this time dance a circle for me. Either a little circle (demonstrates) . . . is that a little circle? ('yes') Alright, or a big circle (demonstrates) (children: 'a big circle') Let me see. Away you go. big circles and little circles. Ready for your music." (music) THE CHILDREN SKIP, MAINLY IN BIG CIRCLES.

Observer A

Behavior: Monologue

Other Categories: Exploring a movement idea, pure enjoyment of the sensation or feeling of the movement.

Comments: Because the children have been given the choice, they are freed from imitation and shift into monologue.

Observer B

Behavior: Echolalia

Other Categories: primarily fascination with the movement or shape, affirmation, clarification for self-satisfaction, reinvention.

Comments: Teacher having demonstrated small and big circles may have prompted imitation.

Observer C

Behavior: Imitation

Other Categories: primarily fascination with the movement or shape, fascination with successive repetitions.

Comments: Little one with glasses.

Observer D

Behavior: Echolalia

Other Categories: affirmation.

Comments: children don't put in any of their own input.

Significant Issues for Discussion

This raises the question as to whether given a choice, one can claim imitation or monologue is present.

Excerpt #19 Counter #482

The children are in spaces. (Music) THE CHILDREN TRAVEL USING SKIPS AND GALLOPS SAYING 'POP' AS THEY GO.

Observer A

Behavior: Monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement, reconstructing an earlier dance for pleasure.

Observer B

Behavior: Monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: It was not clear why the children were travelling, i.e., what they were exploring.

Observer C

Behavior: Imitation

Other Categories: fascination with successive repetitions.

Comments: Little blonde girl in black leotard.

Observer D

Behavior: Monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement.

Comments: Blonde child skips with just enjoyment in mind.

Significant Issues for Discussion

This raises questions regarding the background or experience of the observers. The context is difficult as the observer did not see material leading up to this excerpt.

Excerpt #21 Counter #504

The children have come to sit in a big group puddle. "Heather, go and be a big raindrop and dance for us. There she goes. Big raindrop." HEATHER SCAMPERS. "O.K., come back in the puddle, Heather. Sally, do you think you could make a really big raindrop for us? Watch Sally's raindrop. Hey look what a big storm she's making. (Sally is an adult, does exaggerated skips). Come in the puddle, Sally. Who else would like to go and be a raindrop? (child: 'me'). Janelle, you go and show us a raindrop. Oh boy . . . it's really coming." JANELLE DOES A ONE-LEGGED SKIP. "Look at that one-legged raindrop. Come back in a puddle. Who else would like to make a raindrop? Heather, (another Heather raises her hand) go and make one for us. Heather, that's a lovely raindrop . . . go and make the ground all wet out there." HEATHER SKIPS. "Back to the puddle . . . and now Cathy, off you go, big raindrop, Cathy, off you go, oh, oh." CATHY SCAMPERS. "Monica, would you like to go? And one more raindrop." MONICA RUNS. "Those are little tiny pitty-patty raindrops, aren't they?"

Observer A

Behavior: Imitation

Other Categories: clarification for self-satisfaction, clarification for execution.

Comments: Interesting excerpt for the children believe they are imitating, yet it would be construed as monologue. When the teaching intent is to shape a narrow skilled behavior then I suspect we must categorize as imitation.

Observer B

Behavior: Echolalia

Other Categories: primarily fascination with the movement or shape, affirmation, clarification for self-satisfaction, reinvention.

Comments: First child--primarily fascination with travelling in space. After Sally demonstrated the children imitated in that they lifted their knees. Monica's pitter-patter feet--reinvention.

Observer C

Behavior: Imitation

Other Categories: affirmation.

Comments: All demonstrations.

Observer D

Behavior: Monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement.

Comments: Heather, Janelle, Sally.

Significant Issues for Discussion

Most important is the teaching intent and process. Combined with the young child and skill acquisition one must assume imitation.

Major Trends for Discussion

These excerpts raise the question of context; understanding the nature of the intent is difficult if the observers have not seen the process prior to that point. The background and experience of the observer is important in these more difficult excerpts. Again the teaching intent and process are narrowing the behavior into imitation in order to acquire a skill.

Dialogue and Movement Monologue

Excerpt #13 Counter #243

The children are in twos, in shapes, in spaces. (claves) "Are they still round bubbles, though? Are they still round? Those two are joined together (points). That's it. This one's over that one. (points) Those two are over each other. (points) Alright I'm going to put your music on and you can write your story with your two bubbles together." TWO CHILDREN IN FRONT, A BOY AND A GIRL, MAINTAIN A RELATIONSHIP, KEEPING AN EYE ON EACH OTHER. WHEN THEY POP THEY LAND IN AN OVER/UNDER RELATIONSHIP. TWO CHILDREN TO THE LEFT DANCE TOGETHER BUT LAND SEPARATELY. THE SECOND TIME THROUGH, TWO BOYS AT THE BACK START TOGETHER, BUT ONE POPS DOWN TOO SOON. THE OTHER BOY TOUCHES HIS PARTNER'S HEAD BUT CONTINUES THE DANCE BEFORE POPPING DOWN TO MAKE A JOINED FINISHING SHAPE. TWO GIRLS ARE WORKING TOGETHER BUT ONE STARTS TO SPIN AWAY, SO HER PARTNER CATCHES HER ARM TO KEEP CONTACT.

Observer A

Behavior: Dialogue, Monologue

Comments: Appears to be frequently monologue in proximity to a partner. How are you going to establish the difference between real and contrived dialogue? Should there be categories that include other than breakdown of dialogue?

Observer B

Behavior: Dialogue--Monologue--Dialogue

Other Categories: (D) no response by partner. (M) reconstructing earlier dance for pleasure, pure enjoyment of the sensation or feeling of the movement. (D) no response by partner.

Comments: Awareness of each other in the shape making both at beginning and ending of dance phrase--the turning and dropping of the bubble tended to be monologue. In the case of the boy and girl, the girl moved to make the shape with the boy--more aware of dialogue situation. In the situation of the two girls--one girl tried to maintain the dialogue in turning and dropping but partner did not respond.

Observer C

Behavior: Dialogue

Comments: boy and girl in first part--dialogue. Two girls in second part--dialogue, no response by partner to dialogue.

Observer D

Comments: Matthew and girl--really interpret well at beginning. Michelle and partner don't work as partners--monologue! Jessica and Allyson know they are a pair.

Significant Issues for Discussion

The context and structure of the dance leads to dialogue and monologue.

Excerpt #35 Counter #668

THE CHILDREN ARE DANCING THE BUTTERFLY DANCE WITH THE MUSIC AND NO GUIDANCE FROM JOYCE.

Observer A

Behavior: Dialogue

Observer B

Behavior: Dialogue

Comments: Involved in a structure which is replicated and extended upon affirmation and reinvention of echolalia.

Observer C

Behavior: Dialogue, Monologue

Comments: VERY CLEAR SHARING SITUATION--also movement monologue--reconstructing an earlier dance.

Observer D

Behavior: Dialogue -- into monologue.

Other Comments: (M) pure enjoyment of the sensation or feeling of the movement, exploring a movement idea, reconstructing an earlier dance for pleasure, reconstructing and earlier dance to sort out or clarify in case of tricky movements or to put new ideas into context.

Comments: Working with each other in a pattern but interpreting the movement individually--not structured--where children work with a set partner. Children are working with partners but are interpreting the movement on own.

Significant Issues for Discussion

A question regarding the behavior categories is raised when monologue occurs within the structure of dialogue.

Major Trends for Discussion

The context and structure of a dance may lead to dialogue and monologue. When monologue occurs within a dialogue structure, a question is raised with reference to the categories.

Dialogue and Movement Echolalia or Imitation

Excerpt #32 Counter #627

> The children are sitting in a group watching parts of children skipping "magic circles": one child skips clockwise while the other skips anti-clockwise. THREE PAIRS OF CHILDREN SKIP THE MAGIC CIRCLE. THE FOURTH PAIR CANNOT GET STARTED GOING IN OPPOSITE DIRECTIONS.

Observer A

Behavior: Dialogue

Comments: Do we not have categories for the success ratio rather than the breakdown?

Observer B

Behavior: Echolalia

Other Categories: affirmation.

Observer C

Behavior: Dialogue

Comments: Both seem to know what partner is doing.

Observer D

Behavior: Dialogue

Comments: Successful--other than two children in pink getting confused somewhat.

Significant Issues for Discussion/Major Trend

The category for Dialogue may require some sub-categories which allow for success.

Movement Echolalia or Imitation, Monologue and Dialogue

Four of the seven excerpts in this category have been selected for discussion. (Excerpts #4, #9, #34 may be found in Appendix 6.)

Excerpt #16 Counter #374

> Two children are together, one high, one low. The rest of the class are in a group, watching. "And off goes Jessica shooting star . . . shoots away . . . and she jumped . . . and freezes. (claves) And the little one says, 'but now I'm such a good star, you watch me too' . . . and she goes and she shoots . . . (child joins the first one) ooh. Do you think you could do it with a friend like that? (children say 'yes') We've just got time if you hang yourself up with a friend--a big one and a little one." CHILDREN GET INTO SPACES WITH A PARTNER. "Now if I come around . . . just listen . . . I can tell that this one was going to be the big star. (touches boy) This one is the little star. (touches) If we put him even closer, (picks up low star and moves him to his partner) we can see they're together. (Helps to organize children). Here's the music ready for the grown up star to go first (music) . . . off goes the big one . . . skipping star." (Sally cues through music) MOST PAIRS COMPLETE THE STAR DANCE. ONE GIRL IS NOT JOINED BY HER PARTNER AT THE END, SO GOES TO JOIN HER.

Observer A

Behavior: Monologue

Comments: Monologue in spatial proximity, but does not appear to become true dialogue . . . again the teaching process "dominates" the behavior so it is difficult to assess the understanding on the children's part of the dialogue.

Observer B

Behavior: Dialogue

Comments: Most groups cooperate/aware of each other (levels). "Off goes the big star"--here the children seemed to be in monologue--exploring the idea of "going"; then the teacher says "skipping" and the majority changed to skipping. Many wanted to turn as they travelled. With the teacher's instructions the children moved in canon but did not reform their relationships. It appeared also that they were still involved with the exploration of the movement idea, therefore unable to attend to the relationship.

Observer C

Behavior: Imitation, Dialogue

Other Categories: (E) reinvention.

Comments: The demonstration is imitation. Dialogue in partners (two boys in black). Some breakdown because of lack of fascination with movement.

Observer D

Behavior: Dialogue

Comments: Curtis and boy cued right to partners, super interpretations--knew all of the sequences. Christopher and Matthew broke down--Christopher did not join in--no response.

Significant Issues for Discussion

The structure of the dance and the teacher emphasis "colour" the children's ability to achieve dialogue.

Excerpt #3 Counter #029

The children are sitting in a group with Sally at the record player. She is verbally clarifying the sequencing of a dance.

"The story about two people . . . two friends . . . but this day they're not very friendly. This day they are mad at each other and they say . . . 'you are very naughty, (wags finger. Children join in the words) you are very naughty . . . (Sally puts hand on her hips, shakes head) no, no, no, no, no'". TWO GIRLS, JESSICA AND MICHELLE, IMMEDIATELY PUT THEIR HANDS ON THEIR HIPS "And they go right around, don't they? And then they decide they're going to go forwards and backwards. Let's listen to the music. Stay where you are."

Observer A

Behavior: Imitation and Dialogue

Other Categories: (E) fascination with successive repetitions, affirmation.

Comments: Dialogue is predominant because in fact the teacher is the partner. However I suspect you intend imitation.

Observer B

Behavior: Movement Echolalia

Other Categories: primarily fascination with the movement or shape, fascination with successive repetitions, affirmation.

Comments: Replication of teacher's actions--one assumes this was the first time they had seen the action and heard the story.

Observer C

Behavior: Imitation or Movement Monologue

Other Categories: (E) affirmation. (M) exploring a movement idea.

Comments: Based on blonde girl in red.

Observer D

Behavior: Echolalia (majority), Monologue

Other Categories: fascination with successive repetitions.

Comments: At the beginning of the sequence a child immediately imitates Sally's two finger people. Jessica also exhibits very expressive imitation. Majority of the group are involved in the discussion. Boy in the vest--monologue--he uses the idea that is presented but folds his arms instead of putting them on his hips.

Significant Issues for Discussion

In the teaching process the teacher will shift easily from one behavior to another and the children will tend to affirm each behavior.

Excerpt #6 Counter #094

> The children are sitting in a circle with Sally, who has her hands cupped in front of her. "I'm going to blow them in the air first. (does so, looks and rises up a little) Aah, that's it, watch your bubble." TWO BOYS KNEEL UP, REACH UP, SAY "POP." "Is it coming down? No, no, don't break it, keep it very still, hold still. (Sally gets up to move inside the circle) Now look at this. Look, he's got a great big bubble on those hands . . . (touches child) she's . . . ooh, she's caught hers on one! (touches child) His on two fingers . . . (touches child) Look how high she reached with hers." (touches girl who has caught her bubble quite high). MANY CHILDREN REACH UP IMMEDIATELY.

Observer A

Behavior: Dialogue, Monologue

Other Categories: (M) reconstructing an earlier dance for pleasure, pure enjoyment of the sensation or feeling of the movement.

Comments: Again I think that the teacher is the partner, however, if the teacher is not the partner and this is process, then the children reveal both imitation and monologue.

Observer B

Behavior: Echolalia -- Monologue

Other Categories: (E) primarily fascination with the movement or shape, affirmation, clarification for self-satisfaction. (M) pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: Initially imitation of teacher's action, then own interpretations (bringing two fingers high, etc.).

Observer C

Behavior: Imitation

Other Categories: affirmation, reinvention.

Comments: Child in white turtleneck on knees at beginning--reinvention.

Observer D

Behavior: Echolalia

Other Categories: primarily fascination with the movement or shape, affirmation.

Comments: Boy in white turtleneck--monologue--he has bubble explode, also boy in grey/blue shirt who continues to explode bubbles is exhibiting monologue--pure enjoyment and exploring. Majority--echolalia--the girl who caught bubble in one hand reinvents.

Significant Issues for Discussion

The teacher as partner places this, in one observer's opinion, as dialogue. This issue needs clarification.

Excerpt #18 Counter #430

The children are sitting in a group watching Joyce and a child, who is kneeling. "And I'm going to blow her. When I blow her she gets bigger . . . whoo. (child rises) Now I'm going to make her float through the air (twirls finger), . . . whoo. I'm trying to turn her around. My bubble won't turn around . . . whoo. (bubble turns) I'm going to put her down on the ground. (Blows child downward, child sinks). (Joyce laughs). Find yourself a friendly bubble and blow them all over the place." THE CHILDREN SORT THEMSELVES INTO PARTNERS. VARIOUS EXCLAMATIONS 'I'M GOING TO BE THE BUBBLE' SARAH BLOWS NANCY, WATCHING HER. (Joyce talks) "Blow your bubbles back down." NANCY BLOWS SARAH. TWO BOYS WORK TOGETHER. "And blow them back down to the ground. Blow your bubble back down, Melissa. Now here comes your blowing bubble music. Ready?" (children talk, 'now I'm a bubble'). Now decide who's the bubble. Here it comes, blow your bubbles." (music) SARAH BLOWS NANCY. ONE CHILD IS A BUBBLE ON THE FLOOR BUT HER PARTNER DOES NOT BLOW HER. NANCY SPINS TOO CLOSE TO THE CAMERA, SARAH PHYSICALLY GUIDES HER BACK INTO A SPACE. THE BUBBLE ON THE FLOOR IS SPINNING, BUT HER PARTNER IS NOT BLOWING HER. "Down goes the bubble."

Observer A

Behavior: Shifts from Monologue to Dialogue or Teacher and Child Dialogue to child and child Dialogue.

Comments: The Decision making process has been handed over to the children--again the open process promotes the behaviors--these shift back and forth between monologue and dialogue.

Observer B

Behavior: (Dialogue situation) Echolalia

Other Categories: primarily fascination with the movement or shape, affirmation, clarification for self-satisfaction, reinvention.

Comments: Teacher demonstration with child--echolalia as child is responding to teacher's cues, both verbal and non-verbal. A dialogue situation in which the children seem unable to dance the different roles--one blowing and one moving--no interchange (response) between partners--quite often the bubble danced and the "blower" followed without understanding role.

Observer C

Behavior: Dialogue, also monologue

Comments: Sometimes no response, interruption. In monologue enjoy sensation of moving (not blowing).

Observer D

Behavior: Dialogue (after much discussion!)

Comments: Blonde child in dark suit and partner cooperated well--did not break down.

Significant Issues for Discussion

This is a similar situation to the playdough (excerpt #8). Is this dialogue or manipulation or spatial proximity?

Major Trends for Discussion

The structure of the dance and the emphasis of the teacher can have an effect on the children's ability to achieve a dialogue situation. As the teacher changes between processes, the children tend to affirm each behavior. The category of dialogue requires further explanation; teacher/child dialogue, manipulation, spatial proximity.

In order to facilitate discussion, the major trends are repeated here.

Major Trends for Discussion

Movement Echolalia

Through contextual control, the teachers use visual and verbal technique to draw the children towards imitation, allowing the children to acquire a skill and expand movement vocabulary. The children are fascinated by demonstrations of the teachers.

Movement Monologue

When the sensation of the movement takes over, monologue may appear. Knowledge through prior experience allows the children to explore. Reconstruction of a dance or part of a dance enables children to acquire monologue.

Dialogue

The structure of the dance may presume dialogue. Issues are raised on the nature of dialogue. When the dialogue becomes complex, the child tends to use monologue and imitation as a means of simplifying the situation.

Movement Echolalia or Imitation and Movement Monologue (1)

The teacher's affirmation of monologue in one child may trigger an imitative response in another child; however, the child who imitates in this situation may respond to the general shape rather than to the details of the intent. When the teacher uses both a visual and verbal process, the visual demonstration tends to lead to imitation, but the language may lead to monologue. The teaching process may intend to lead the children from imitation to monologue. The skill level of the child may result in initiation of an action in a younger or less experienced child. Response to longer sequences may be imitation or monologue depending on the child's ability to internalize the sequence.

Movement Echolalia or Imitation and Movement Monologue (ii)

These excerpts raise the question of context; understanding the nature of the intent is difficult if the observers have not seen the process prior to that point. The background and experience of the observer is important in these more difficult excerpts. Again the teaching intent and process are narrowing the behavior into imitation in order to acquire a skill.

Dialogue and Movement Monologue

The context and structure of a dance may lead to dialogue and monologue. When monologue occurs within a dialogue structure, a question is raised with reference to the categories.

Dialogue and Movement Echolalia or Imitation

The category for Dialogue may require some sub-categories which allow for success.

Movement Echolalia or Imitation, Monologue and Dialogue

The structure of the dance and the emphasis of the teacher can have an effect on the children's ability to achieve a dialogue situation. As the teacher changes between processes, the children tend to affirm each behavior. The category of dialogue requires further explanation; teacher/child dialogue, manipulation, spatial proximity.

Summary

This chapter describes the categorization of the 35 videotape excerpts of children's creative dance, and explains the organization of the data. The data, consisting of 25 of the excerpts together with the observations and comments of the four observers are described in this section. Significant issues emerging from the context of the videotape excerpts and the observations are introduced for discussion in the following chapter. The remaining 10 excerpts, considered by the researcher to contain information which has received attention in this chapter, may be found in Appendix 6.

CHAPTER FIVE

Discussion of the Data, Conclusions and Recommendations

Introduction

The purpose of this chapter is to address the two research questions in the light of the theoretical framework outlined in Chapter Three together with the data described in Chapter Four.

Initially question one is examined with reference to the content of the videotaped excerpts of children's creative dance and the information supplied by the comments of the four observers which are related to the theoretical framework.

Question two is then discussed with reference to the language-creative dance framework drawn from current literature and the related responses of the four observers to the videotaped excerpts.

Finally, an attempt is made to draw some conclusions from the discussion of the two research questions, to make some recommendations for further study and for possible uses of the descriptors of creative dance.

Question One

What is the nature of the developmental processes that appear to operate as the three- to seven-year-old children, in the source videotapes, are introduced to creative dance and acquire early experience in the activity, including engaging in partnerwork?

It is realized that in an examination of so complex an area as developmental processes of young children, the researcher must settle for less than a perfect explanation, but one that is informed by current knowledge of literature in the field, working with young children and checked against the insights of the experienced observers involved in this study. This section incorporates the three perspectives in order to formulate an answer by a process of triangulation.

An overview precedes the discussion for this question which is then divided into the areas of movement Echolalia or Imitation, Movement Monologue and Dialogue, followed by a summary.

An Overview of the Developmental Processes

The developmental processes toward dance in partner-relationship suggest a spiralling pattern where individual elements emerge and recur as vital precursors to dialogue. Although one element may appear before another can operate, the recurrence of earlier forms of learning show that the process is not a definite hierarchy.

The turn-taking between teacher and child emerges, often in the guise of echolalia as the roots of the dialogue situation, both in format and social intent. Movement echolalia and deferred echolalia are a means for the child to acquire new vocabulary and place that new knowledge within an appropriate context. Monologue with its offshoots of internalized movement and addressed movement is the way in which a child explores movement within the context of imagery and meaning.

The child's ability to dance in partner-relationship with a peer also rests upon additional knowledge (elements of dialogue) which is learned as part of turn-taking, echolalia and monologue situations.

Movement Echolalia or Imitation

The situations when the child used movement echolalia or imitation are separated into two major sections:

1. situations when the teacher either intentionally or unintentionally narrowed the response of the children through the teaching process.
2. situations when the demands were beyond the understanding or skill level of the child.

Both of these clearly indicated that it was the teaching process which came under close examination.

1. Situations when the teacher either intentionally or unintentionally narrowed the response of the children through the teaching process.

In this section the teacher may have cause to narrow the response of the child in order to develop automaticity in the practice of executing a new skill, such as the skip or gallop. Alternately, the response may be narrowed in order to provide further information or expand the child's movement knowledge or vocabulary by offering an alternate method of response to a task. Contrary to suggestions in literature that imitation is restrictive, it can be suggested that the reverse is also possible. Both causes are similar in many respects, for in doing the one the second may be achieved, but it is the intent of the teacher that differs.

There are several ways in which the teacher may narrow the response with these goals in mind. One method is by the use of a physical demonstration, which provides an immediate visual model for the child who may then try, within limitations, to reproduce the movement. In Excerpt #20, the teacher enlarged her skips to draw the attention of the children specifically to the knees with the intent that the children try that response. This appeared to follow the pattern established in early childhood when the adult and child establish turn-taking as in "watch me, now you try it." Thus the child may respond to the action for affirmation (I can see it, I can do it) and/or clarification for self-satisfaction (see if I can do this). A danger in this process may occur when, as in Excerpt #5, the teacher verbally invited the children to explore an idea; "and at the end of his pathway, he saw the puddle and went splash!", while at the same moment physically demonstrated a single response as she jumped high and landed low. In this instance the verbalization suggested monologue while the physical movement suggested echolalia. The children may then respond immediately to the visual model rather than exploring the idea. The teacher unintentionally narrowed the behavior of some of the children despite the language she used. This also points to the fact that in echolalia the teacher limits the choice given to the child, whereas in monologue the teacher opens the choice through a variety of demonstrations. This has important implication in the literature on creative dance which tended solely towards monologue.

Another instance where the teacher may use the teaching process to lead the children to imitation is by drawing their attention to the response of a particular child or another adult. An example of this was seen in Excerpt #31 when the teacher used an adult to demonstrate "popping" in order to add a turn to that action. The next child to offer to show her "pop" made a clear and accurate imitation of what she had just seen.

A demonstration by the child offers several reasons for other children to use echolalia. They may then try to achieve a similar movement or shape, partly due to the genuine desire to see if they too can "do" whatever the novel movement or shape may have been, and possibly partly due to the positive attention bestowed upon the selected child. In Excerpt #26, Eric watched intently as Kari showed "her balloon" and then attempted to incorporate the "wobble" of her deflating balloon into his own movement. The wobble had fascinated Eric and was sufficiently short and clear for him to attempt to imitate. He ignored the inflation.

The use of a child as a demonstrator, if used indiscriminately, may prove to narrow the response of the children in a somewhat negative way. This may occur if the teacher is leading the children to further exploration and wishes to add ideas, other means of thinking to their vocabulary. Unfortunately it is possible that a child imitating another whose shape has received attention, may imitate the general features of the movement or shape rather than responding to the details of the intent. In Excerpt #2, the teacher's first comment about the shape of the child she had noticed was, "Look at this upside-down shape here," at which point a boy in the camera range changed his shape to one like it. The next statement of the teacher was, "See these fingers and these toes. She's really got them stretched." The intention was to focus upon the child's awareness through the extremities of the shape, rather than the "upside-down" feature, and the boy who imitated missed this.

The foregoing excerpts indicated that the teacher narrowed the behavior to echolalia in order for the children to develop automaticity in the practice of executing a new skill, to provide further information, or to expand their movement knowledge or vocabulary by offering an alternate method of response to a task. This proves to be similar to the circumstances that McShane (1980) describes where the mother shapes the language of the child. Subsequently in relation to research question #1 it appears that as the teacher narrows the behavior, the children are extending their knowledge, showing that echolalia plays a part in the developmental processes involved in creative dance.

Figure 4

Situations Where the Teacher Narrowed the Response to Echolalia

Teacher Actions ——→ Teacher Intent

leading to one or more of

Physical demonstration, verbal information by teacher	automaticity of a skill
Attention drawn to another child	alternate method of response
Demonstration by another adult	specific feature of a response

2. Situations when the demands were beyond the understanding or skill level of the child.

This section describes the use of movement echolalia or imitation in situations where the child appeared to "fall back" to this response even when the teaching process focussed upon monologue or dialogue. Three different reasons for the use of echolalia in this context appeared: in the event of complicated or confusing verbal information from the teacher; when the action requirement was too difficult; and if the dance sequence had not been internalized.

An example of "language simplification" appeared in Excerpt #24 when the teacher said, "And they'll have to spin down again." Some of the children immediately "dropped" down while others cued from these. They understood that the "wind" was blowing them up and down, but screened out the word "spin," which was more complex. The simplification put the action within the comprehension or ability of the imitating children.

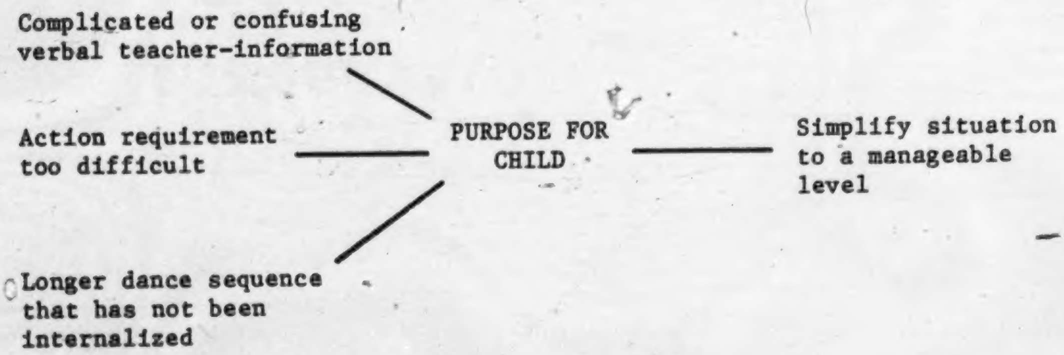
The children may "fall back" to echolalia if the action requirement is beyond their skill level, as occurred in Excerpt #15 when some of the children appeared to imitate the more difficult movements of the star dance, such as the travelling while turning.

Another factor causing echolalia occurred during longer sequences of movement as in Excerpts #14 and #15 where the child may not have internalized the whole dance and needed to use visual cues.

These excerpts indicated that the child may need to use echolalia during monologue or dialogue situations.

Figure 5

Situations Where the Child Narrowed the Response to Echolalia


Complicated or confusing verbal teacher-information
Action requirement too difficult
Longer dance sequence that has not been internalized
PURPOSE FOR CHILD
Simplify situation to a manageable level

Insights from Echolalia

Despite being able to observe situations and occasions when the child utilized echolalia as a means of learning, it is difficult to believe that the child was in actuality imitating at all. Frequently a situation occurs in dance with young children when the teacher tries to add an idea or movement to the child's vocabulary either by demonstration or drawing attention to the movement or shape of another child, whereupon another child makes a similar movement or shape and exclaims with delight, "Look at what I've done!" or "Look at my balloon!" Dimondstein (1971) describes some movements as being found by "seeming imitation" which the child may do in order to incorporate the movement "into his own" (p. 11). To that child, echolalia is reinvention--that movement or shape, even if it appears to be direct imitation, now belongs to the imitator who has reinvented it for himself. This reinforces the language literature which states: "As children hear themselves echoing . . . they react by building these expressions into their own behavioral controls. In order to learn, children need to put new knowledge in their own words" (Lee and Rubin, 1979, p. 71).

Each of the instances when children have resorted to echolalia, despite the structure of the teaching situation, points to the strong use of the visual mode of learning employed by the young child. The response is strongly to the visual to which there can be a here and now reaction, making that mode of learning a useful one by which to add to the store of knowledge. Additionally, at this point in the child's experiences, it is hoped that fear of understanding incorrectly, of being slow or of being wrong have not developed. A question arises as to when the child discovers that socially, a response must be appropriate according to the demands of the group rather than to the task. It is suggested that it is later in a child's life (and as an adult) that the surreptitious imitation or visual cueing occurs in order to remain socially "correct." It is perhaps this stance that appeared in the literature in the 1960s on creative dance when imitation was hotly denied.

As in language acquisition (Kuczaj, 1983), the young child appears to use echolalia to reinvent for himself, therefore allowing fascinating or novel movements or shapes to be a part of his bank of knowledge.

There seems to be another facet of echolalia. The narrowing of the children's response can be an important part of the teaching/learning process in order that attention is drawn to a specific skill or idea. In creative dance that skill or idea always remains within the context of the whole rather than isolating a skill for its own sake, as Best (1974) describes a word having meaning only within context. Similarly, the videotape excerpts showed that when the teacher was working with dance material designed for individual response, the children were still working within a social context, very much aware of their relationship with the teacher and aware of the responses of the other children. As the teacher talked and gestured, or talked and moved, the children's involvement and fascination made it natural that they should "reply" to her gestures/movements. It is suggested that a partner-relationship existed at that time between the teacher and children--again in the guise of echolalia, and well before the children would be capable of maintaining a partner-relationship with a peer. An example of this appeared in Excerpt #3 when the children were quick to respond to the teacher's whole physical manner and gestures with "no, no, no no no." This idea is examined further in the section which discusses dialogue.

In conclusion, this section has set out to examine the role of movement echolalia or imitation as one of the developmental processes that appeared to be an important factor in the acquisition of new vocabulary and as a means of simplifying a situation to a comprehensible level.

Movement Monologue

The category of movement monologue fell into two major sections:

1. situations when the teacher guided the children into monologue through the teaching process.
2. situations when the child had sufficient knowledge to explore of his own accord.

As with movement echolalia, both of these clearly indicated that it was the teaching process which was under close scrutiny, and this will be examined later as it relates to the developmental processes addressed in this research question.

1. Situations when the teacher guided the children into monologue through the teaching process.

In the first process, the data revealed that the teacher's language was an important factor in opening a situation which allowed the children to make choices. In Excerpt #8, the question, "could you just show me your bubble . . ." permitted the children to dance their own bubble dances. Similarly, in Excerpt #11, the language, "I think they're ready to do a story . . ." placed the confidence and the decision making with the children. However, in both instances, as with others concerned with monologue, it is only possible to guide the children into monologue when they have the security of knowledge. A further security that is necessary is that the consequences of risking monologue will be rewarding. It is also at this stage that language is the vehicle which permits a variety of information to be given to the children, whereas movement is limited as a vehicle for presenting many examples from the teacher. However, if children watch children as in Excerpts #8 and 11, they can receive as much variety of information, (if not more), as they can in language.

Prior to the instances of these monologue excerpts, the children had been guided through an experiential phase which had extended the movement vocabulary for the imagery involved, thus already offering choices and alternatives. This experiential work had provided the children with "prior" knowledge in the area of physical skill and movement content. It is necessary to realize the importance of imagery in monologue and dialogue. Children acquire an expanding fund of imagery, without which their ability to use monologue would be restricted. This knowledge refutes Joyce's (1973) statements that using imagery for the child's early dance experiences is detrimental. Due to this prior knowledge, the children had enough information, confidence and security to risk monologue and did not need to rely on visual information from either the teacher or another child. This was clear in Excerpts #11 and 12 where the children showed very different "bubble" dances. In Excerpt #11, one boy was involved in a sustained fine-touch expanding movement as his bubble was obviously taking a long time to "grow inside me." In Excerpt #12, two children extended the middle turning phase. In spite of reminders of "POP NOW" by a watching child, the children dancing seemed secure enough to stay within their own individual time frames and therefore the external comments did not move them to comply. As the observers commented, the children were fascinated with the sensation of the movement (as evidenced by some of the "spins") and the story itself, and so became involved in the exploration.

In all of these excerpts the intent was to take the children to the point where physically and contextually they have enough knowledge in order that the situation may "open up," offering the opportunity for monologue to occur, to help the children "appreciate their own efforts toward individual exploration" (Dimondstein, 1971, p. 11). In Excerpt #19, some of the children showed that they had reached this point and fascinated by "pops" they explored the idea for quite a long period of time.

An example of the teaching process which intended to take the children from echolalia to monologue occurred in Excerpt #7 whereas, having explored the quality of a bubble by "watching" it float down to settle on the children's palms, the teacher opened the situation to include other body parts. This was achieved by first demonstrating a bubble landing on her foot. Following the lead of Curtis, who immediately moved into monologue, the children started to experiment with making shapes where other body parts may catch the bubble. Thus the ideas were verbalized, some demonstrated by teacher or child, and the children guided through an experience which extended their vocabulary and understanding. With this knowledge the security was given to risk monologue. Jones' (1976, p. 4) description of the relationship "where teacher sets tasks and children respond with their own interpretation" as "easily understood" appears to be an understatement.

This section has shown how the teacher guided the children through a teaching process where "continuous encouragement . . . of momentary fragments of interesting movement" will lead the children into monologue (Dimondstein, 1971, p. 11), which is a vital element in the developmental processes involved in creative dance and the first research question.

2. Situations when the children had sufficient knowledge to explore of their own accord.

There are situations where children move into monologue of their own accord, whether the framework or context is one of imitation or of dialogue. These situations serve to reinforce our beliefs that the child who uses monologue possesses at that time all the necessary "ingredients" included in knowledge and security.

In Excerpt #5 many of the children imitated the teacher's jump as she inadvertently narrowed them to echolalia. Curtis, who throughout the excerpts consistently showed his involvement with the story, did not respond to the visual in this instance, but moved immediately into monologue with his "gnome" who definitely had ideas about how to land in a puddle!

In Excerpt #26, after a guided experience with inflating, travelling and deflating "Percy the Balloon," Kari appeared to have internalized the sequence and took it into monologue with her interpretation of a wobbling, deflating balloon. It is interesting to note that Kari, who had shifted to monologue, then became the information pool through which Eric could use echolalia. This also emerges in language with regard to the appropriate time when children learn well from one another (McTear, 1985).

These situations showed that the children who moved into monologue of their own accord, even at the age of three or four, appeared to have acquired knowledge which may be in part physical skill, kinaesthetic awareness, and in part contextual understanding. This knowledge, as before mentioned, may have been achieved at that time or related from their prior knowledge of the world. Within a teaching framework which allows for, and encourages decision making on the part of the child, the child can work with his or her own responses.

Further examples of children using monologue can also be found in dialogue contexts or situations. It may occur that a child becomes so involved in exploring a section of a dance that awareness of a partner is lost. Several reasons for this emerge: possibly there has been inadequate time for explanation prior to the children being placed in a dialogue situation, or perhaps the child is unclear about the supposed relationship at that time, or simply not focussed on the task. In Excerpt #35 however, a complex situation occurred. Each child appeared to completely understand the partner-relationship situation, possibly strengthened because it was devised by themselves. Yet during the dance, in which there was no verbal or visual guidance from the teacher, it appeared that some monologue was taking place. As one "butterfly" travelled towards the "museum case" where another butterfly was waiting, the traveller continued to explore the images of a butterfly being blown by the wind, resting in the grass, or taking care not to break a flower. While engaged in this, the children also appeared to be aware of their eventual destination where a partner waited. Due to the knowledge of the complex structure of this dance, and of the imagery within it which they gained through a well developed teaching process, these children had the security to continue to take risks involved in being decision makers.

This section has shown that in echolalia or dialogue situations, those children who possess at that time the necessary knowledge may respond with monologue. The precursors necessary to monologue may have been acquired on a previous occasion or literally immediately prior to the children entering a possible monologue situation, whether, as in the first process, they were guided there by a teacher, or in those situations where they ventured there of their own accord.

Dialogue

The situations which may be called dialogue vary in their nature, thus demanding correspondingly different knowledge on the part of the children. In each situation however, it may be said that the teacher intends dialogue, or that the situation presumes dialogue.

From the excerpts examined in this study, four types of dialogue situations occurred:

1. dancing in spatial proximity to a partner (different from being an individual moving within the whole group)
2. manipulation of a partner
3. action-reaction
4. turn-taking partnership, which may be called an A goes--B goes situation.

These situations are not hierarchically ordered.

1. Situations where two children dance in spatial proximity have been considered in three excerpts. In Excerpt #13 the children started

together close to a partner in an over-under shape. The bubbles expanded, then turned (at this point within a fairly small space), and popped to land close together once more. The children who "successfully" managed the dance as a pair maintained an awareness of each other throughout, even though they may not have been looking towards each other, which in fact would be physically difficult during the turning phase. The times when the awareness was most acute were during the starting shape, as the two bubbles expanded and when they returned to make a finishing shape together. The middle turning section was less clearly identifiable as dialogue because the two bubbles were not joined in any way, yet some couples appeared to show an obvious awareness of the movements and whereabouts of the partner. This could be observed in the sensitivity of turning, peripheral vision and overall interaction, reminiscent of the "certain situational details" which Slama-Cazacu (1977, p. 149) described as being important when observing dialogue between young children.

In this particular dance the children showed knowledge of the beginning (we start together in a small bubble shape) and of the end (we finish by popping our bubbles and landing close together in a small shape). The middle section was less clear, possibly because the intention had not been clarified by the teacher (I turn my bubble, but where?). While some of the children maintained an awareness of a partner, others used monologue, making the situation manageable (I turn my bubble). A dance situation such as this may be seen as the start of a meeting-parting or leading-following relationship. In this instance, had the imagery included the bubbles spinning away from each other and back again, or travelling together, the problem of "where I turn my bubble" may have been avoided.

Excerpt #32 showed pairs of children skipping in circles in opposite directions (one travelling clockwise, the partner counter-clockwise). The children understood the imagery used; in the story the fairy and the goblin dance this magic circle so that the children will not be able to see them. This particular relationship was one of floor patterns and directions (I must skip the opposite way from my partner and we must pass each other). To achieve this, the child must have knowledge of the travelling action which in this case was skipping, of which direction each will travel, and also the size of the magic circle so that they may pass. It appeared that the difficulty was starting out--purposely going in opposite directions. Excerpt #33 showed the magic circles of Excerpt #32 in the context of the whole dance which involved two kinds of partner relationships. When the magic circle music occurred, one girl recognized the section of the dance but did not appear to have a clear "picture" of the two opposite circles, and kept changing direction in order to follow her partner, which resulted in a figure of eight pathway. Her partner however, realized that they must go in opposite directions and showed a masterful job of adapting her movements in order to do so. She exhibited a real awareness of working with a partner and compensating for the partner's misunderstanding. This has parallels in language as children learn how to repair a conversation with a peer (McTear, 1985).

The dialogue situation of spatial proximity demands, in addition to understanding the imagery and movement content, the child's knowledge and constant awareness of the partner's location in relation to his own. Some of the videotaped children showed understanding of what to do when the dialogue broke down, by trying to mend the situation.

2. The situation of physical manipulation occurred in Excerpt #28 in which one child was a sculptor and the other a piece of playdough. The children had previously "watched" the story when the teacher shaped a child. This dance had few restraints as the teacher used a kalimba to encourage the sculptor to continue changing the shape of the playdough, but did not tie them to moving at a specific pace. The fascination with the idea of making a live piece of playdough into a shape of one's own choice was motivation enough as was evidenced by the absolute involvement of many of the pairs. The two children needed to cooperate: the sculptor in the gentle handling of the partner and in the way in which he or she placed the body parts in order that the playdough may physically "hold" that shape, and the playdough in being maleable and trusting the sculptor. The young child's ability to use fine tension throughout the body was clear in this situation.

One pair did not get started at all, though the playdough held her starting shape patiently throughout. It was not clear whether the sculptor did not understand that she could fashion the partner (despite visual information all around), or that in some way she did not wish to physically manipulate the other child. It is possible that she was more interested in "seeing" than doing.

This type of partner-relationship showed the cooperation, trust and confidence necessary for physical manipulation at this elementary level. This relates to the language literature which describes children as they attempt to adapt to the listener's needs (McShane, 1980).

3. One episode, #18, showed the development of an action-reaction dance relationship. In this the teacher used one child as her partner in order to visually and verbally explain the story of the wind blowing a bubble--up, along, around, and down. The child who was the bubble was very responsive and so provided a clear example of action-reaction for the watching children. The children divided into twos, one starting on the floor, the other standing. One pair of girls, in the camera range, showed a clear awareness of each other, to the extent that when the bubble turned too close to a camera in the studio the blower physically guided her back into a space. As in the previous section, a situation occurred when one bubble waited on the floor while her partner watched the other children instead, perhaps more involved in the action surrounding her. It was evident that some of the children grasped the action-reaction structure (you move, I respond to what you do), but at times where the blower was not sufficiently imaginative for the bubble, the bubble took the initiative and varied the movement anyway!

Even an elementary action-reaction dialogue situation required partner awareness, cooperation and trust in addition to knowledge of the imagery, movement content and sequencing of the dance.

4. The final dialogue, the A-B turn-taking appeared in three different dances throughout the excerpts. In Excerpt #14 the children showed a "scissors" dance involving music with definite phrasing for the length of time each child had in which to "take a turn." The movement content was one of sideways galloping/sliding. In order to work successfully with a partner, the child needed to understand and hear the phrasing of the music, know whether he or she was A or B, and to understand the movement content. Additionally the child needed subtle knowledge: partner A needed confidence to "go" when the partner (and focus of attention) did not go too, plus the confidence to stop and wait. Partner B, in reverse, needed the confidence to stay put as the partner left, and the confidence to start to travel when his or her musical phrase began (even if the partner had not stopped). These knowledges have parallels to the "speech conventions" which young children must establish in conversation, as described by Keenan (1974).

In fact, what appeared to be a simple partner-relationship required much knowledge for the situation to be successful, and misunderstandings may have occurred for many reasons. An instance of "conversation repair" (McTear, 1985) was seen during this episode where in one couple, A travelled and froze and when her partner failed to travel, took the initiative and travelled back to her, thus mending the situation. This occurred in another A-B situation at the close of the star dance in Excerpt #16. As the music finished, A realized that they should end together and as B did not dance the last phrase, moved to join her.

The star dance was more involved than the scissors dance but included a similar set of information needed by the children. In addition the movement content and musical phrasing were more difficult and varied, involving more decision making on the part of the children. At times it appeared that monologue was taking place during the dance even when the children were successfully maintaining the partner relationship. This could be because the children were still involved with the exploration of the movement idea.

In Excerpt #35 during the butterfly dance, this use of monologue was more apparent even though these children knew their dance more thoroughly from experience than did the children in the star dance. It appeared that they were quite capable of being totally aware of the partner's situation and be able to continue to experiment with and become extremely involved in the manner in which the butterfly travelled as it approached its resting place with a partner. This revealed a different reason for the use of monologue within dialogue from the spatial proximity situation of Excerpt #19 where some children resorted to monologue when they were unsure of the situation.

Various dialogue situations required different knowledge from the child. Some of the children showed sufficient understanding to "mend" it if a partner allowed the dialogue to break down. It appeared that when the children were comfortable with the format of a particular dialogue, they could continue to use monologue in appropriate places, as occurred with the more experienced children involved in the butterfly dance.

Insights from the Dialogue Situations

Excerpt #3 introduced another aspect of partner relationship which arose in the section discussing echolalia. In this excerpt the children were sitting in a group with the teacher who was verbally clarifying the sequence of a spatial-proximity dance relationship. As the teacher used gestures to give deeper significance to the words "you are very naughty" it was clear that two of the girls especially had joined in verbally and physically, responding to the relationship with the teacher. It may seem to be in the guise of echolalia, but could be the very start of partner relationship; the teacher and the child.

If one examines the methods the teacher may use to help the children understand the particular structure of a partner's dance, it becomes evident that the teacher is the first partner; one who guides and assists the child if the dance "conversation" breaks down. As a way of introducing a spatial-proximity relationship, for example, it may be that the teacher first "meets and parts" with herself taking the one role and the whole of the class taking the other. The natural progression from there is for a child to work with another child, having first learned the structure with a reliable partner. The movement content and context can be extended through echolalia and monologue, whereas the conversational format of a partner relationship in its early stages with young children require the cooperation of a competent partner, as is necessary in language development.

Similarly, to guide the understanding of an action-reaction relationship, it may be that the teacher "blows" all the leaves in the class, causing a reaction. For manipulation, the teacher may "fold" the pyjamas into their boxes. To clarify an A-B situation, the teacher's "hands" may dance one part as the children sit with her and they respond.

With this begining teacher-child strategy the relationship can be successful as the teacher understands the conversational format, visually and verbally guiding all her partners. A partner relationship within the symbol system of dance cannot be explained readily to young children in the symbol system of language, but when worked in the context of the imagery with a partner who does not cause the conversation to break down, it is well within the capability of the young child.

The Mixed Categories

Twenty-six of the thirty-five excerpts of children's creative dance were judged by the observers to contain more than one category of movement echolalia, monologue or dialogue. One of the reasons for this result will be discussed here; other reasons relate to the second research question.

Within any fragment of children's dance, however short, it is likely that several behaviors will emerge, possibly for two reasons. Firstly, in each excerpt, the camera covered several children of differing ages, experiences and skills. This first research question has been examined for the reasons why a child may use echolalia, monologue or dialogue, according not only to the teaching situation offered, but also according to that child's own understanding and resources. Secondly, in a good teaching process, the children will not be limited to one method of response. Creative dance has the benefit of involving the various modes of learning for a child so that the predominantly visual learner, for example, will be as comfortable as the predominantly auditory learner. The teaching process allows for the child to respond with whichever behavior is necessary to that child at the time, yet continually guides towards a deeper understanding and expression of the symbol system.

Conclusions

During the creative dance experience, the young child builds a vocabulary of movement as a means of the expression of ideas, images and feelings (Boorman, 1985). As this occurs children are being guided towards alternative choices, that they may interpret an idea and express in a way that become their own (Dimondstein, 1971). The physical vocabulary is important in the context of learning to "see" and to think for oneself. In creative dance the child is involved with the responses of echolalia, monologue and dialogue. The child will generally respond to whatever type of behavior the teacher is using, but if the child's understanding of the situation or level of physical ability is at variance with the task, will respond with whatever behavior meets the needs.

In the teaching process, echolalia is used by the teacher to obtain a specific response, but the child may imitate on other occasions for reasons of his/her own. The teacher intends to guide the child into monologue which may be successful if the child has been offered sufficient movement ideas in relation to the imagery being explored, and has adequate skill and understanding of the task. A child may use monologue instead of responding with echolalia, or possibly during a dialogue situation. When the teacher introduces a situation which presumes dialogue, the child must have understanding of all the skills surrounding that particular dialogue situation in order to maintain a successful partner relationship.

It becomes evident that during echolalia and dialogue situations, the child responds to the social context provided by the teacher and that the first partner the child dances with is the teacher. Developmentally, some echolalia situations appear to be precursors to dialogue. What emerges from these creative dance excerpts is that the development proceeds from the social to the individual, which agrees with Vygotsky's (1962) understanding of language learning in the child.

This section has attempted to investigate the nature of the developmental processes that appear to operate as the children in the source videotapes acquire early experience in both individual and partner situations in creative dance.

Question Two

What relationships exist between selected current models of language acquisition, including early dialogue in young children, and the acquisition of skill in creative dance, including partnerwork?

The researcher understands that when attempting a comparison between the vast area of dialogue acquisition in language and an area as broad as the acquisition of partnerwork in creative dance, the comparison must be a general one.

Discussion for this question will examine the creative dance descriptors used by the observers for this study. This discussion is divided into the areas of Movement Echolalia or Imitation, Movement Monologue and Dialogue, followed by a summary. The area of Delayed Echolalia which was omitted from the descriptors given to the observers is also discussed.

Overview

The study revealed the benefits drawn from utilizing knowledge of the child's developmental process toward conversation as a standpoint from which to view the child in creative dance. Despite the differences between the intent of the role of the caretaker in language learning and that of the teachers in creative dance, parallels in the way in which the child acquires knowledge in each area are evident.

The Descriptors of Creative Dance

The descriptors used by the four observers to identify the children's responses in the videotaped excerpts of creative dance are in Appendix 3.

The material collected from the observers consisted of overall identification of a behavior, suggested reasons for the child to engage in the activity and comments supporting or clarifying the choice of descriptor. It was apparent from an examination of this material that the observers were comfortable with the outlined movement descriptors.

Movement Echolalia or Imitation

This descriptor had six sub-categories which described possible reasons for the child to engage in the activity of movement echolalia or imitation. Each of the sub-categories was used by the observers and together they were adequate in describing the child's reasons for engaging in echolalia. No additional reasons were suggested by the observers. Each observer used more than one sub-category for an excerpt the majority of the time, but the frequency with which an observer used a particular sub-category revealed to some extent the way in which she "understood" the child. For example, one observer frequently included affirmation; another often saw the child as using echolalia to clarify a situation; a third observer tended to see the child as being primarily fascinated with the movement or shape. Despite these tendencies, in the category of pure movement echolalia, the observer's choices of reasons for the child to engage in the activity were in agreement.

Movement Monologue

The sub-categories or possible reasons for the child to engage in the activity of movement monologue were divided by the researcher into predominantly private and predominantly public categories. The predominantly private categories consisted of four reasons for the child to engage in monologue, and each of these was used by the observers, who recognized internalization of movement in the child. No other reasons emerged so the sub-categories were considered to be satisfactory. The two predominantly public sub-categories did not appear in the material from the observers. There are two possible explanations for this omission: that any difference between predominantly private and public categories was not clear in the descriptors as presented to the observers, or that differences between the two were not discernible in the children's responses. Theoretically it may be argued that certain uses of monologue are precursors to what eventually becomes public performance, or addressed movement, but this may not be recognized from observation based on the descriptors as presented.

The descriptor of movement monologue as "voluntary execution of movements or shapes in the presence or absence of others, but not specifically directed towards them, and involving fascination or attraction on the part of the child" was accepted by the observers.

The Sub-Category of Reinvention

It has been stated that the observers were comfortable with both movement echolalia and movement monologue as descriptors of the children's responses in the creative dance excerpts. In organizing the observers' responses however, the researcher was aware of a slight confusion with respect to the "reinvention" sub-category of movement echolalia. One of the observers, in recognizing this response in a child, described it under monologue as if the response had occurred as a result of exploration rather than a result of echolalia. This possibly occurred due to the term itself involving "invention" which the observer assumed to be monologue.

Dialogue

The observers were clear in their recognition of dialogue situations as "intentional contribution and communication of ideas to a shared dance situation with another person." The three possible reasons offered to describe why dialogue may break down were all used, but only took into consideration situations where the dialogue failed, causing one observer to question the category. This observer felt that there should be sub-categories indicating success within dialogue.

The difference between the dialogue category and the two preceding ones was marked. In both echolalia and monologue the observer firstly had to recognize the child's response and then to decide where possible the reasons for that child to engage in the activity. For dialogue the procedure was different: the observer had to decide whether the response of the children fitted within the parameters of that descriptor, but were not asked for reasons why the child may have done so. Further comment was necessary only if the dialogue broke down. Categories for success were not offered because dialogue itself was intended by the researcher to indicate success.

In addition to a procedural difference, the dialogue category parted from echolalia and monologue in a more complex fashion due to the teaching process. If the teacher intended to introduce a partner relationship, as long as the children understood the structure of that relationship and had the surrounding knowledge, dialogue occurred. Therefore the reason that the child engaged in dialogue was due to the intent of the teacher and "possible reasons for the child to engage in the activity" did not arise in ways that were possible with echolalia and monologue. In the teaching process leading to a dialogue situation, the teacher may have narrowed the behavior to echolalia or guided towards monologue at appropriate times and the children responded for their own reasons, but the overall intent was one of dialogue. If one or both partners failed to respond, interrupted or misunderstood the situation, the teacher's intention was not successful.

Thus dialogue is a whole situation in itself, not only a teaching process.

Deferred Echolalia

In the review of the related literature, deferred echolalia in the language area was examined and later incorporated into the model for the acquisition of partnerwork in creative dance. The researcher had observed examples of what may be described as deferred echolalia on the complete creative dance tapes and during other creative dance classes. Deferred echolalia had been observed when a child had seen a new movement or shape as part of a demonstration, and at a later date (during the same class or on another day) suddenly reproduced the movement or shape with an air of reinvention as if contextually an idea had fitted into place.

For the purposes of this study it was not possible to include examples of delayed echolalia on the individually self-contained videotaped excerpts without alerting the observers to its existence, a procedure which would have interfered with the random ordering of the excerpts.

The Mixed Categories

Twenty-six of the thirty-five excerpts of children's creative dance were judged by the observers to contain more than one category of movement echolalia, monologue or dialogue. One of the reasons for this result was discussed in Question One; other reasons are pertinent to this section.

Both the experience of the observers in this field and their immediate focus on the videotaped excerpts affected the assessment of the children's responses. It was evident from the valuable "comments" section from their observations whether the categorization of an excerpt was based on the general reaction of the whole group of children, one particular child, or both. Observer D in particular tended to qualify her observations, as in Excerpt #5:

Behavior: Echolalia-Monologue

Other Categories: primarily fascination with the movement or shape.

Comments: Jessica--echolalia. Curtis--monologue, exploring a movement idea.

In organizing the material from the observers, the researcher concluded that many observations included both group and individual responses, qualified by the comments sections. That factor in itself revealed that in any group of children of differing ages and skills, several behaviors emerged. One observer tended to comment upon an individual child and that factor added to the quantity of mixed categories.

Conclusions

It was suggested in Chapter Two that the behaviors of turn-taking, echolalia and monologue in language progress in a spiralling manner along the route of recognizable conversation. From the material in this study, it would appear that this also occurs in creative dance.

Bruner (1978b), Garvey and Hogan (1973), Kess (1976), Ryan (1974) and Slama-Cazacu (1977) agree that dialogue precedes the later derivatives of echolalia and monologue and that it is during this elementary dialogue or turn-taking between the caretaker and child that socialization occurs. It is suggested that it is due to the social context in which the children in the source videotapes are taught that they become aware of relationships so quickly; first between the teacher and themselves in a turn-taking mode, and secondly between themselves and a peer. Bruner (1978b) refers to the fine-tuning theory in which language mastery involves both the mother and the child. In creative dance this relationship operates between the teacher and her class. In the episodes showing the turn-taking between the teacher and class, it is evident that the framework for the later dialogue between two children is being laid. McTear (1980) stated that children's speech to adults is found to be more complex than their speech with other peers. The videotapes show that in creative dance the child can sustain a conversation with the reliable partner, the teacher, before dancing with a peer. In creative dance, as in language, the main purpose is communication and the children learn this even though they have not mastered the intricacies of either symbol system. The videotapes reinforce Bruner's (1978b) and McTear's (1980) statements about the child intending to be social before the emergence of actual speech.

Echolalia or imitation appears on the spiral as having several functions and recurs as an old and mastered form to perform new communicative functions (Keenan, 1977). Echolalia is described by Kess (1976) as being a plagiarism strategy whereby the child learns to involve novel forms of his language repertoire. The creative dance videotapes show that the child reinvents as he imitates. Coulthard (1977) offers the reason for its use as practicing new sounds or words, and Keenan (1977) describes some of the uses of echolalia as a communication check on the part of the child. These ideas were included in the more immediately observed functions of movement echolalia or imitation and reasons for the child to engage in the activity in creative dance and found to be both recognizable and acceptable to the observers. Possibly creative dance teachers as a group may be sensitive to the connotations of "imitation." This may account for the little attention it receives in the literature.

Lee and Rubin (1979) say that, "in order to learn, children need to put new knowledge in their own words" (p. 75). The child finds every opportunity to practice language and searches for the contexts in which it belongs. Parallel reasons for the child to engage in monologue in the area of language are evident in creative dance as a self-monitoring device for the child to explore movement ideas, reconstruct ideas, and clarify ideas. In this study, the relationship between the two theoretical frameworks appears to part with regards to the predominantly public and private categories of monologue. The observers did not use the more immediately observed functions offered for a predominantly public category of movement monologue. This is an area where it is possible to theorize but difficult to differentiate between the intentions of the child with descriptors given in this study. It is suggested that further research may be required to identify this area.

Bruner (1978b) describes conversation as a script that children are working on jointly. In order to do so, the children need to understand the topic, be able to express their ideas and to be able to work within the give and take format of dialogue. The source-videotapes show that similar precursors are necessary to dancing in a partner-relationship and that even the young child can handle what McTear (1980) refers to as conversational breakdown and repair. This disagrees with the creative dance literature which suggests that a child is unable to dance in a partner-relationship until the age of seven or eight. It is possible that these ages were thought to be significant due to the effect of Piagetian theory on the understanding of the child.

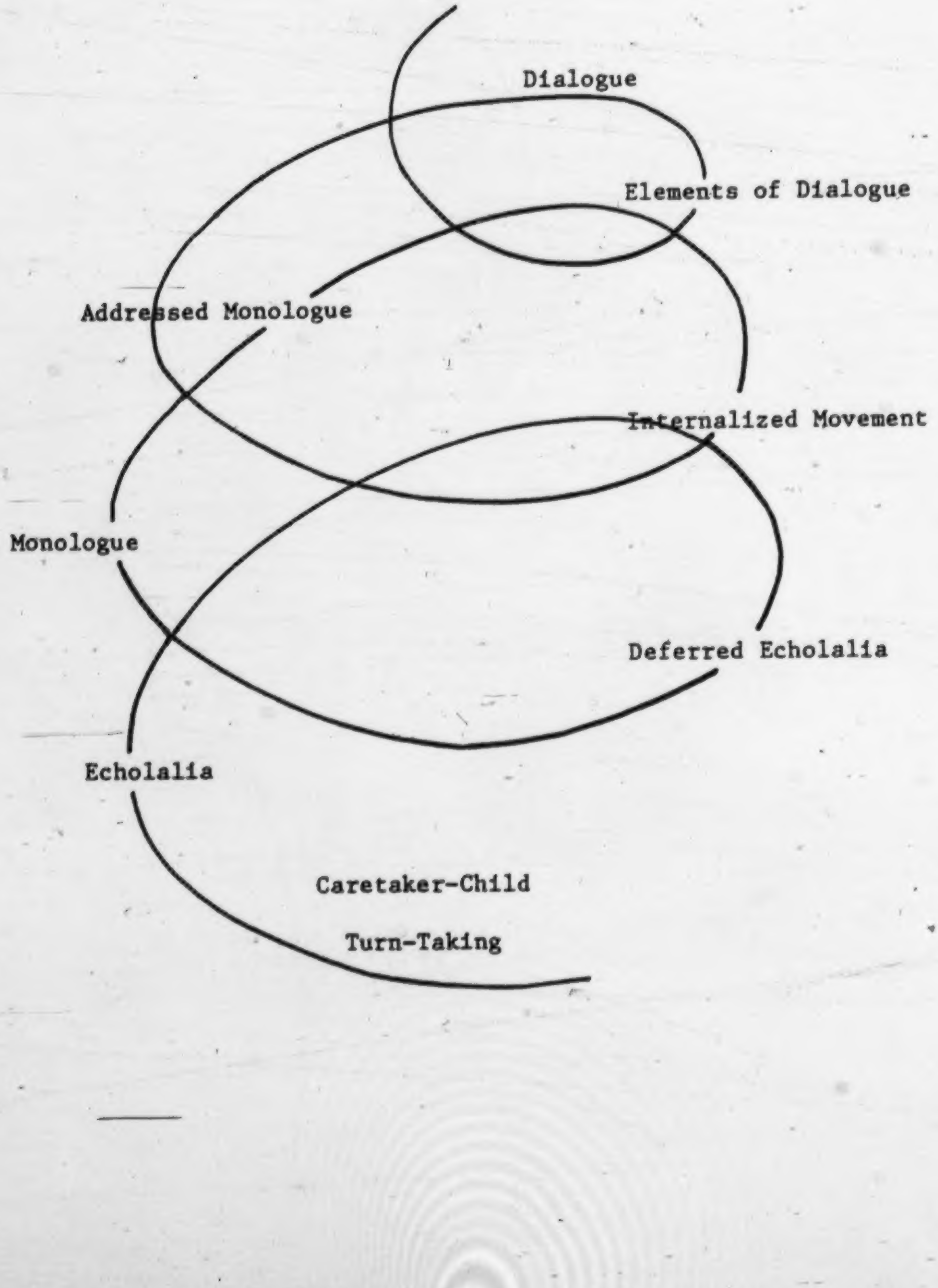
In summary, the study shows that the areas a child explores before he can sustain dialogue with a peer follow a similar pattern in both language and creative dance, and that observable behavior descriptors also have parallels in each area. It is suggested that the theoretical framework designed for language (p. 36) may be extended to apply to the developmental processes of the young child toward partnerwork in creative dance. Such a framework could serve as a model for observational use (Figure 6, p. 128).

Recommendations for the Design of the Descriptors for Creative Dance

1. A modification to the Movement Monologue descriptors. Either the predominantly public categories could be omitted, or if included explanation of these should be developed further.
2. A modification to the sub-categories of the Dialogue descriptor. Categories for success could be included with categories for breakdown of the dialogue situation.

Figure 6

Precursors to Partnerwork in Creative Dance


Dialogue
Elements of Dialogue
Addressed Monologue
Internalized Movement
Monologue
Deferred Echolalia
Echolalia
Caretaker-Child
Turn-Taking

Recommendations for Further Study

1. The descriptors might prove useful in identifying developmental stages characteristic of young children learning creative dance. Such an application might give rise to increased understanding of the development of competence in creative dance.
2. It may be possible to elaborate the descriptors for use in the study of creative dance teachers with implications for identifying effective behaviors and designing more effective teaching strategies.
3. Further implementation of the creative dance descriptors as a tool with which to observe creative dance material such as complete creative dance classes.

In conclusion this research has raised issues that inter-relate the development of dialogue and creative dance partner acquisition in young children. An observational model has been recommended that may further our understanding of children's creative dance development. It would, however, seem appropriate to be alerted to both the values and dangers inherent in such an observational procedure. Our concern must always be for the children and the context of their learning. Should such observational tools become detrimental to this primary concern our use of them should be contained.

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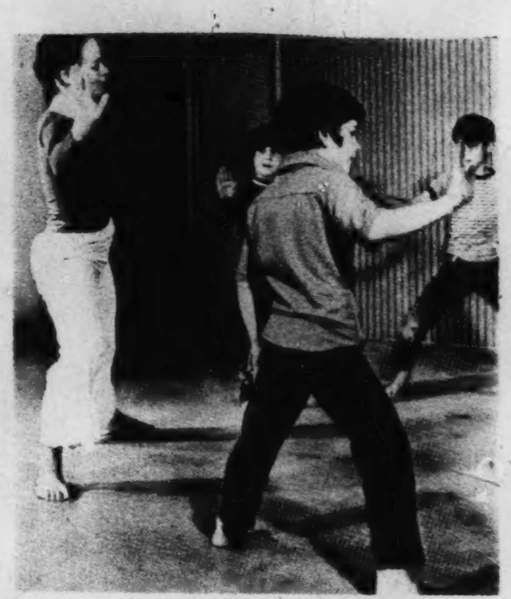
APPENDICES

Appendix 1

Pictorial examples of imitation from texts

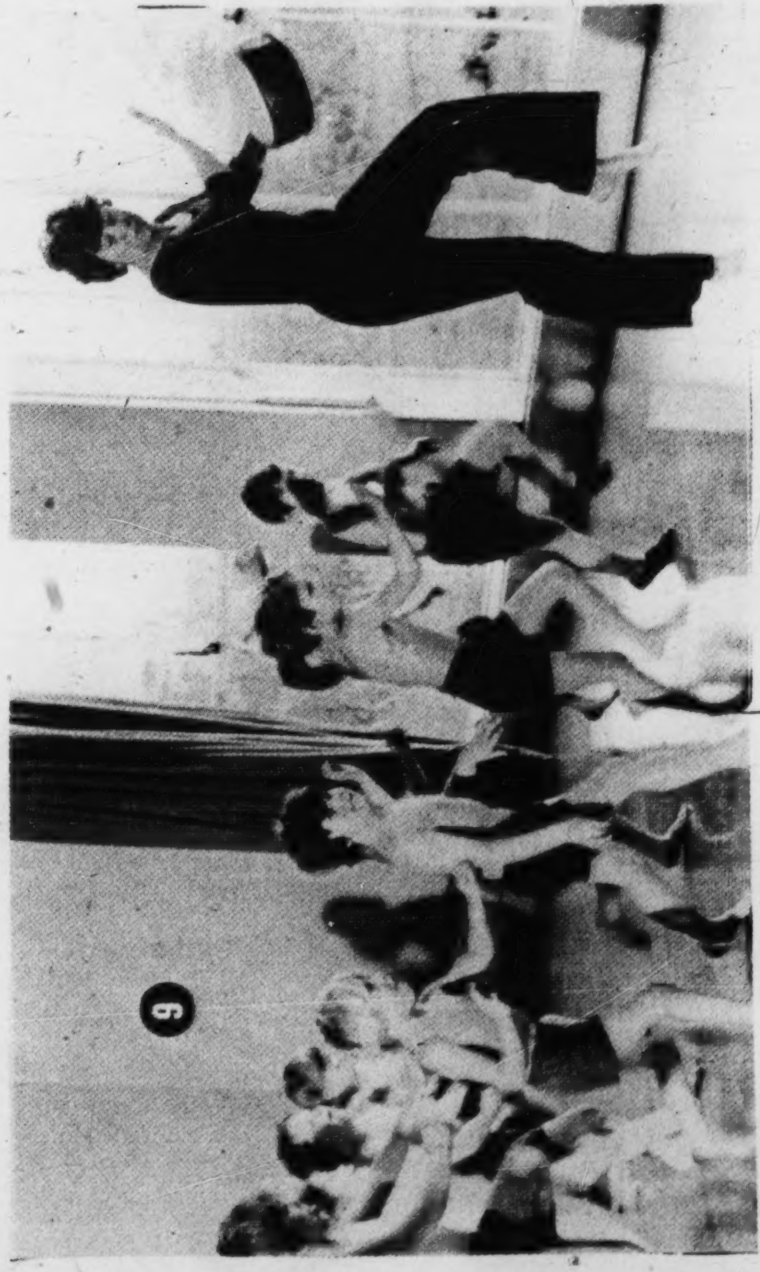
Boorman, J. Creative Dance in the first three grades. 1969, p. 39.



Dimondstein, G. Children dance in the classroom. 1971, p. 193.

Appendix 1

Pictorial examples of imitation from texts



Russell, J. Creative dance in the primary school. 1975, p. 29.

Appendix 2

The Alberta Children's Creative Dance Theatre

Staff: Dr. Joyce Boorman
Sally Carline

The Alberta Children's Creative Dance Theatre was founded in 1969 within the administrative structure of the Faculty of Physical Education and Recreation of the University of Alberta, Edmonton, Canada. It operates in 1986 within the auspices of the Department of Physical Education and Sport Studies and offers a programme of creative dance to 160 children between the ages of 4 and 16 years. The programme of studies is built upon the tradition and foundation of the work of Rudolph Laban whilst drawing upon applicable knowledges, theories and processes of the North American tradition of modern dance. Drawing upon the strengths of both backgrounds a unique programme of children's creative dance has been sculpted which adheres to the foremost knowledges in how children learn.

Appendix 3

Identification of Excerpts of Children's Dance

Movement Descriptors

1. MOVEMENT ECHOLALIA OR IMITATION

Immediate and voluntary repetition of a movement or shape involving fascination on the part of the child. The intent may be to replicate the movement or shape exactly, or to modify it.

Possible reasons for the child to engage in the activity may be:

i) primary fascination with the movement or shape
ii) fascination with successive repetitions
iii) affirmation (like this?)
iv) clarification for self-satisfaction (see if I can do this)
v) clarification for execution (how did that go?)
vi) reinvention (look what I've done)

2. MOVEMENT MONOLOGUE

Voluntary execution of movements or shapes in the presence or absence of others, but not specifically directed towards them, and involving fascination or attraction on the part of the child.

Possible reasons for the child to engage in the activity may be:
Predominantly private categories

i) pure enjoyment of the sensation or feeling of the movement
ii) exploring a movement idea

iii) reconstructing an earlier dance for pleasure
iv) reconstructing an earlier dance to sort out or clarify in case of tricky movements or to put new ideas or movements into context

Possible reasons for the child to engage in the activity may be:

Predominantly public categories

v) practicing "longer" dances
vi) reconstructing an earlier dance for pleasure

3. DIALOGUE

Intentional contribution and communication of ideas to a shared dance situation with another person.

Possible reasons why the dialogue may break down:

i) interruption by partner
ii) no response by partner
iii) misunderstanding by partner

The excerpts on the videotape are randomly ordered. Each excerpt is separated by colour-bar tracking.

Appendix 4

CUES FOR THE VIDEOTAPE OF CHILDREN'S DANCE

The Counter cues for the excerpts are correct on an R.C.A. video cassette recorder VKP926. The start of the tape is 000.

Excerpt #	Counter	Verbal Cues	Visual Cues
1	005-015	"Freezes"	Children sitting in group
2	021-025	"This upside-down one here"	Children in spaces, in shapes
3	029-041	"Story about two people"	Children sitting in group
4	047-089	"O.K., here it comes"	Two boys standing
5	081-089	"End of his pathway"	Children in spaces
6	094-105	"Blow them in the air first"	Children in circle
7	110-124	"I think I could catch a bubble"	Children in circle
8	129-138	"Could you just show me your bubble"	Children in spaces
9	143-165	"And hide it very very small"	Children in spaces
10	169-195	"It could have, not too far away"	Children in group
11	199-216	"I think they're ready"	Children in spaces, in shapes

Excerpt #	Counter	Verbal Cues	Visual Cues
12	222-239	Music	Children in small shapes
13	243-264	Claves clicking	Children in spaces
14	268-308	"You might bump straight into them"	Children standing
15	312-351	"Another shape in the sky"	Children in spaces, in shapes
16	374-411	"And off goes Jessica shooting star"	Two children
17	414-428	"O.K. and I go"	Children in spaces, sitting
18	430-479	"And I'm going to blow her"	Teacher and child
19	482-488	Music	Children travelling
20	490-502	"Big ones"	Teacher in group of children
21	504-525	"Be a big raindrop"	Children sitting in group
22	527-533	"Lovely"	Children sitting
23	536-543	"I'll turn you all into puddles"	Children in spaces, low
24	545-556	"all those little tiny"	Children in spaces, low
25	558-564	"See if you can do it"	Children in group
26	567-580	"Can you do it, Kari's balloon?"	Children in spaces, low
27	582-589	"Got to blow you up"	Children.in spaces

Excerpt #	Counter	Verbal Cues	Visual Cues
28	591-603	"Here's your sound"	Children in spaces
29	605-612	"A little rain"	children standing
30	614-619	"Another shaped puddle"	Children in spaces
31	621-625	"Show us popping"	Children in group
32	627-636	Music	Two children
33	639-657	Music	Children in spaces, high, low
34	660-666	"Case . . . you fly away"	Children wearing skirts
35	668-688	Music	Two children, slide on wall

Appendix 5

Recording Sheet for the Observers

EXCERPT # 1

BEHAVIOR:

OTHER CATEGORIES: ; ; ; ;

COMMENTS:

EXCERPT # 2

BEHAVIOR:

OTHER CATEGORIES: ; ; ; ;

COMMENTS:

EXCERPT # 3

BEHAVIOR:

OTHER CATEGORIES: ; ; ; ;

COMMENTS:

Appendix 6

Movement Echolalia or Imitation and Movement Monologue (1)

Excerpt #1 Counter #005

> The children are sitting in a group with Sally at the record player. Sally is verbalizing the "spinning, spinning" sequence of the rhyme, talking about wide shapes and travelling to a new space. "Now each time your spinning shape goes to a new spot and then it does it again . . . freezes (makes motions with hands) . . . uh! That's right, it's frozen . . . you might freeze in a big wide upside-down shape." (Sally is kneeling and leans body side and back, reaches up and looks high). MANY CHILDREN IMMEDIATELY MAKE THE SAME SHAPE. (Sally points to a boy on the edge of the group who makes his own upside-down shape) "Lovely, with his toe in the air . . . you might freeze in a wide shape on the floor. When it freezes it doesn't move, right?"

Observer A

Behavior: Imitation--Monologue

Other Categories: affirmation, primarily fascination with the movement or shape, clarification for execution.

Comments: Without camera access to teacher one has to take verbal cues for context. There could be imitation of "freezing" but then there appears to emerge monologue (reconstructing an earlier dance for pleasure).

Observer B

Behavior: Movement Echolalia

Other Categories: primarily fascination with the movement or shape, clarification for self-satisfaction.

Comments: Two children move immediately on the word "freezes"--possible reinvention, i.e. own interpretation of a "freeze" movement. Definite imitation of teacher's actions.

Observer C

Behavior: Imitation

Other Categories: affirmation.

Observer D

Behavior: Echolalia (general).

Other Categories: primarily fascination with the movement or shape, affirmation, clarification for self-satisfaction.

Comments: At beginning, child in front row exhibited monologue. She extended her foot out before the others tried anything or were cued. She would do this for pure enjoyment and exploring.

Excerpt #10 Counter #169

> The children are sitting in a group around the record player, having listened to part of the music and mapped it with their hands. "I'm going to close my eyes and when I open them again I wonder if we could have, not too far away, some red bubbles, blue bubbles, black bubbles, pink bubbles, silver bubbles all curled up ready to write their stories, to dance their stories. Off they go. (children run into spaces) Now I wonder if I can tell by their shapes what colour bubbles they are? (stands and moves forward) very small . . . that's a lovely bubble shape, (touches child) super one there in a sideways shape, (points) very curled up. And when I give you the music you do the story all yourself. Here comes the music. (music) Get ready for the bubble to grow all yourselves." CHILDREN DANCE THE BUBBLE RHYME.

Observer A

Behavior: Monolouge

Other Categories: affirmation.

Comments: Teacher's language is confusing--"curl up" requires one behavior--different shapes and colours another. Inconsistency has led to imitation of movement.

Observer B

Behavior: Monologue

Other Categories: reconstructing an earlier dance for pleasure, pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: Here the viewer can assume that the dance has been performed previously. Some of the children still seem to be exploring the movement idea, my reason for placing it in the categories.

Observer C

Behavior: Imitation

Other Categories: fascination with successive repetitions.

Observer D

Behavior: Monologue

Comments: Beginning when children are on floor, have constructed their own shapes. Music begins and Matthew and another boy interpret their own version. Girl in stripes copies others, specifically Matthew.

Excerpt #23 Counter #536

The children are sitting in spaces, having just watched Sally making puddles. "I'll turn you all into puddles. Make puddles for me. Make me a puddle. Can you make me a puddle Beth, a great big puddle? O.K. There's a puddle (walks around). Look at this deep puddle here." (touches a bridge shaped puddle). TWO CHILDREN LOOK AND PROMPTLY MAKE THE SAME SHAPE. "And this deep puddle, oh and this one. And here's a deep puddle (travels around) and here's a round puddle and here's a round puddle and here's a standing up puddle.

Observer A

Behavior: Monologue

Other Categories: exploring a movement idea, pure enjoyment of the sensation or feeling of the movement, reconstructing an earlier dance for pleasure.

Comments: Again the language "can you make" has shifted the children to monologue--the language has freed them--they become the decision makers.

Observer B

Behavior: Echolalia

Other Categories: reinvention, primarily fascination with the movement or shape, affirmation, clarification for self-satisfaction.

Comments: Concerned ~~with reinvention, but~~ most are upside down (as Sally).

Observer C

Behavior: Imitation

Other Categories: clarification for self-satisfaction, affirmation.

Observer D

Behavior: Monologue

Comments: Child in purple--own shape. Many of the children copied each other--especially those on the floor. Child in black--own interpretation.

Excerpt #27 Counter #582

The children cue in shapes on the floor. "I've got to blow you up. I've got a yellow balloon . . . and a round balloon . . . a long skinny balloon (Joyce touches a child each time) . . . and a twisted balloon." THE CHILD NEXT TO THE TWISTED BALLOON PUTS HER LEGS THE SAME WAY. "And another twisted balloon."

Observer A

Behavior: Monologue

Other Categories: exploring a movement idea.

Comments: Does the choice make monologue imperative--are we looking at children singularly or collectively--how does this affect our interpretation?

Observer B

Behavior: Monologue

Other Categories: exploring a movement idea, pure enjoyment of the sensation or feeling of the movement.

Observer C

Behavior: Imitation

Other Categories: affirmation, reinvention.

Observer D

Behavior: Monologue

Comments: Twisted balloon, long skinny balloon--all different interpretations.

Excerpt #29 Counter #605

The children are travelling, (rain) making the floor all wet. "And a little rain comes, a little rain and a puddle. (claves) Ooh, super." CHILDREN FALL INTO PUDDLES. "And a little bit of rain." (claves) CHILDREN GET UP AND TRAVEL. "And a puddle." (cymbal) Lois (an adult) makes a puddle shape on her back with one leg pointing up to the ceiling. HEATHER, WHO WAS STILL TRAVELLING, GOES TO LIE BESIDE LOIS AND MAKES THE SAME SHAPE.

Observer A

Behavior: Imitation

Other Categories: affirmation, clarification for self-satisfaction.

Comments: Too early in their careers to be anything other than aborted imitation or very rough dialogue.

Observer B

Behavior: Monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Observer C

Behavior: Imitation

Other Categories: clarification for execution.

Observer D

Behavior: Monologue

Comments: Child cues in from teacher.

Excerpt #30 **Counter #614**

The children are in puddle shapes, in spaces. "And another shaped puddle. (cymbal) Good. Oh, look at that shape of that puddle (points to Sally). Look at that shape of that puddle, it's a bit of a funny shape that puddle." (points to Lois) HEATHER, BESIDE LOIS, LOOKS AND THEN MAKES THE SAME SHAPE.

Observer A

Behavior: Imitation

Other Categories: affirmation, clarification for self-satisfaction.

Comments: Imitation determined by language of teacher.

Observer B

Behavior: Monologue

Other Categories: exploring a movement idea, pure enjoyment of the sensation or feeling of the movement.

Observer C

Behavior: Imitation

Other Categories: affirmation.

Observer D

Behavior: Monologue

Comments: Shapes--each interpret.

Movement Echolalia or Imitation and Movement Monologue (ii)

Excerpt #25 Counter #558

The children are sitting in a group having watched Sally do 'pops' and said 'pop' to help her. "Now see if you can do it and say it to yourselves." THE CHILDREN RISE AND JUMP UP AND DOWN, MAINLY IN THEIR OWN SPACES, CALLING 'POP'.

Observer A

Behavior: Imitation

Other Categories: fascination with successive repetitions, primarily fascination with the movement or shape.

Observer B

Behavior: Echolalia -- Monologue

Other Categories: (E) primarily fascination with the movement or shape, affirmation, clarification for self-satisfaction, clarification for execution, reinvention. (M) pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: Some of the children are engaged in echolalia, imitating and then reinventing. Others were already in monologue ready to explore.

Observer C

Behavior: imitation

Other Categories: primarily fascination with the movement or shape.

Comments: fascination with the sound.

Observer D

Behavior: Monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: Children interpret themselves, especially child in pink shorts.

Movement Echolalia or Imitation, Monologue and Dialogue

Excerpt #4 Counter #047

The children are standing in twos, in spaces, facing a partner. "O.K., here it comes . . . its says, 'I am mad!' (music) I am mad." TWO BOYS CLOSEST TO THE CAMERA CONTINUE THE FIRST SECTION OF THE DANCE RIGHT THROUGH THE SECOND PART OF THE MUSIC. TWO GIRLS AT THE BACK DANCE THE WHOLE SEQUENCE WELL. DURING THE SECTION WHERE ONE CHILD SKIPS BACKWARDS WHILE THE OTHER SKIPS FORWARDS, THE KINDERGARTEN TEACHER AND HER PARTNER BOTH GO BACKWARDS, SO SEPARATING. THE TEACHER BECKONS TO THE CHILD AND THEY CORRECT THEMSELVES. WHEN IT IS THE CHILD'S TURN TO GO BACKWARDS, SHE DOES SO, BUT DOES NOT SKIP. AS THE MUSIC REPEATS, ONE BOY HAS LOST HIS PARTNER AND STANDS LOOKING AROUND. ONE GIRL DIRECTS HER DANCE TO SALLY, WHO IS NOT HER PARTNER. THE BOY FINDS HIS PARTNER ON THE THIRD REPETITION BUT THEY DO NOT FACE EACH OTHER. TWO OTHER BOYS DO THE WHOLE DANCE.

Observer A

Behavior: Dialogue but also imitation.

Comments: There is a problem because so many behaviors are exhibited. Also there are no options as the situation is partner work--this inevitably appears to predetermine dialogue. Dialogue also breaks down. You may have a problem with dialogue because in so many ways all the excerpts are dialogue.

Observer B

Behavior: Movement Monologue

Other Categories: exploration of a movement idea.

Comments: The examples viewed appeared to be predominantly monologue--each child exploring and clarifying the movement content for himself/herself. Again difficult to decide on "reconstruction an earlier dance" as viewer is not sure whether they have performed dance previously.

Observer C

Behavior: Dialogue

Other Categories: Misunderstanding by partner.

Comments: Dialogue (misunderstanding)--two girls in red. Two boys--not really dialogue but imitation--clarification for self-satisfaction.

Observer D

Behavior: Dialogue

Comments: Jessica and Allyson--dialogue. Curtis and partner--fabulous--carry right through. Curtis--interpretation--hand behind his back--pure enjoyment and conviction. Another boy--dialogue but loses it due to misunderstanding--doesn't know who his partner is.

Matthew--monologue--pure enjoyment.

Excerpt #9 Counter #143

The children are in spaces, having explored the bubble rhyme. "And hide it very, very small. Here comes the bubbles . . . whoosh . . . make your bubble, hide it away. (responds to a child's comment-inaudible) Hide it away very tiny . . . very small . . . that's it . . . oh, Christie, hide it away quick. Are you all curled up on the ground? Now here goes the story. I'm going to watch your story. I swallowed a bubble . . ." (says rhyme slowly) CHILDREN DANCE THE RHYME. ONE CHILD SPINS FAST ON THE TURNING SECTION, SAYING 'OOOH'.

Observer A

Behavior: Monologue with a taste of dialogue

Other Categories: (M) reconstructing an earlier dance for pleasure, reconstructing an earlier dance to sort out or clarify in case of tricky movements or to put new ideas or movements into context.

Comments: As the children are responding to rhyme we need to consider this on the influence of the movement behavior. Supposition--this was dialogue between teacher and children, and there was a great deal of communication breakdown (misunderstanding). I suspect the problem here was that we saw product not process. As children shift to product they often lose earlier behaviors.

Observer B

Behavior: Movement Monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: It could have been the reconstruction of an earlier dance for pleasure as a few of the children anticipated the story and moved onto the next section. The viewer hesitates to make this assumption as does not know if complete dance has been performed on a previous occasion or are those children quicker/more able at joining the sections previously explored?

Observer C

Behavior: Imitation

Other Categories: affirmation, clarification for execution.

Comments: Little girl in red in front.

Observer D

Behavior: Monologue

Other Categories: pure enjoyment of the sensation or feeling of the movement, exploring a movement idea.

Comments: Matthew--monologue--he was fascinated with the story and cued in--gradual movements for growing.

Excerpt #34 Counter #660

The children are working on the concept of having two butterflies in a museum case, with their wings touching. They had used various points of contact. ". . . case, you fly away. But you don't go so fast Carley, they're not racing driver butterflies. Oh, beautiful, and they take time in their case. Show me how you . . . like here was a butterfly who touched wings. Look at this, look what happened." (The children keep on dancing as Joyce points to Rachel and Carley who are touching their palms together) BOBBI IS TRAVELING TOWARDS RACHEL AT THIS TIME AND AS CARLEY BUTTERFLY LEAVES, BOBBI JOINS RACHEL IN HER 'BUTTERFLY CASE' AND TOUCHES HER PALMS TO RACHEL'S. ALSO, SEVERAL OTHER CHILDREN IMMEDIATELY USE THEIR PALMS FOR THE CONTACT POINT. N.B. Following this, when the children do the Butterfly dance with the music, all are now using palms as "wings" touching, thus losing the use of levels and different body parts in contact they had previously.

Observer A

Behavior: Dialogue

Comments: Very dominated by teacher dialogue so almost reverts to monologue.

Observer B

Behavior: Dialogue

Comments: Involved in a structure which is replicated upon affirmation and reinvention of echolalia.

Observer C

Behavior: Imitation

Other Categories: affirmation.

Observer D

Behavior: Dialogue with examples of monologue

Comments: Children are working with partners but are interpreting the movement on own (i.e. monologue).

Appendix 7

The videotaped excerpts of the creative dance used for this study are on V.H.S. 1/2" videocassette. The tape is available on request from:

The Instructional Technology Centre
B-117 Education North
University of Alberta
Edmonton, Alberta
T6G 2G5
Phone: 432-3667

It should be noted that the policy is not to loan videotapes but to provide copies (dubs) for a fee onto tapes sent, or it is possible to purchase the tape directly.